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FAMILIAR WORDS.

FAMILIAR in their mouths as Household WORDS.

SHAKS. *King Henry V.*, act iv. sc. 3.



Familiar Words :

AN INDEX VERBORUM

OR

QUOTATION HANDBOOK,

WITH PARALLEL PASSAGES, OF PHRASES
WHICH HAVE BECOME IMBEDDED
IN OUR ENGLISH
TONGUE.

BY J. HAIN FRISWELL,

AUTHOR OF "ESSAYS ON ENGLISH WRITERS," ETC.



THIRD EDITION, WITH SUPPLEMENT AND
ENTIRELY NEW VERBAL INDEX.

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PREFACE.



THE third edition of "Familiar Words" has been long demanded, and, owing to the compiler's illness, long in preparation. It is trusted that the book has not lost thereby, since day by day some familiar phrase, to be traced only in the course of varied reading, has been found and added to an already extensive collection. Every lover of literature will appreciate the labour of collection, and the delicacy of the task of selecting quotations that are really part of our common tongue, and not mere citations, however beautiful, from poets and prose writers. This has been carefully kept in mind, and parallel passages and originals or echoes of phrases so valuable to students, sought for and appended. The hints of critics have been taken, improvements everywhere adopted, but the original form of alphabetical subject quotation adhered to, as, although troublesome and much more expensive as regards printing, it was thought more suggestive and pleasant to scholars than the mere presentation of a mottled slice of each author. A supplement with some thousand quotations has been added, and these will be found, whether from Poet, Statesman, or Divine, to be "familiar words." An entirely new verbal index, nearly as full as a concordance, has been

made, and to afford space for it, the list of nearly a thousand English and foreign authors' names from whom we have cited has been taken away.

In the first and second editions the compiler made grateful acknowledgement of the help he had received, the kindness of the public and the critics, and of the labours of others of which, as all compilers must, he had availed himself, although the first edition was by far the fullest dictionary of English quotation that had then appeared. Of that edition a literary contemporary declared that it was "worthy to take its place by the side of *Roget's Thesaurus* on every scholarly author's desk." Certainly, if that were true, this edition, amended and much enlarged, is still more worthy, and that it is so the Public has to be thanked for the warm encouragement it has given the compiler in his humble but somewhat trying labours.

March, 1874.





ABIDE—ABSOLUTE.



BIDE—*Abide with me* from morn till eve,
For without thee I cannot live;
Abide with me when night is nigh,
For without thee I dare not die.

KEBLE, *Christian Year, Evening Hymn*, v. 8.

Above—*Above all Greek, above all Roman fame.**

POPE, *Im. Hor.* bk. ii. ep. i. l. 28.

Above—*Above the smoke and stir* of this dim spot
Which men call Earth.

MILTON, *Comus*, l. 5.

Abra—*Abra was ready ere* I called her name;
And, though I called another, *Abra* came.

PRIOR, *Solomon*, pt. ii. l. 388.

Abridgment—*An abridgment of all* that was pleasant in man.

GOLDSMITH, *On Garrick, Retaliation*, l. 94.

Absence— In the hope to meet

Shortly again, *and make our absence sweet.*

BEN JONSON, *Underwoods*.

Absence—*Absence makes the heart* grow fonder.†

HAYNES BAILEY, *Isle of Beauty*.

Absence—What vigour *absence adds* to love.

FLATMAN, *Weeping at Parting*.

Absent—*Absent in body*, but present in spirit.

1 *Cor.* v. 3.

Absolute—How *absolute the knave is!* We must speak by the card,
or equivocation will undo us.

SHAKS. *Hamlet*, act v. sc. 1.

* Dryden, on the death of Lord Hastings, wrote, "Above any Greek or Roman name."

† "Though lost to sight, to mem'ry dear," which seems like the line of a song, has eluded as yet all searchers. "Friends, although absent, are still present."—CICERO, *On Friendship*, c. vii.

Abstract—They are the *abstract and brief chronicles* of the time.
SHAKS. *Hamlet*, act ii. sc. 2.

Abundance—Out of the *abundance of the heart* the mouth speaketh.
Matt. xii. 34.

Abuse—Nor aught so good but, strain'd from that fair use,
Revolts from true birth, *stumbling on abuse*.
SHAKS. *Romeo and Juliet*, act ii. sc. 3.

Accept—*Accept a miracle* instead of wit,
See two dull lines with Stanhope's pencil writ.
Ascribed to YOUNG in *Mitford's Life*.

Accepted—Behold, now is the *accepted time*. 2 Cor. vi. 2.

Accidents—Wherein I spake of most disastrous chances,
Of moving *accidents by flood and field*,
Of hair-breadth scapes i' the imminent deadly breach.
SHAKS. *Othello*, act i. sc. 3.

Accommodated—*Accommodated*; that is, when a man is, as they say, accommodated; or when a man is, being, whereby a' may be thought to be accommodated; which is an excellent thing.
SHAKS. *K. Henry IV*, part ii. act iii. sc. 2.

Accoutred—Cæsar said to me, 'Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?' Upon the word,
Accoutred as I was, I plunged in,
And bade him follow. SHAKS. *Julius Cæsar*, act i. sc. 2.

Aces—Gentlemen whose chariots *roll only upon the four aces* are apt to have a wheel out of order.
CIBBER and VANBRUGH, *Provoked Husband*, act ii.

Aching—What peaceful hours I once enjoyed!
How sweet their memory still!
But they have left an *aching void*
The world can never fill. COWPER, *Walking with God*.

Acres— In those holy fields,
Over whose *acres walk'd* those blessed feet,
Which, fourteen hundred years ago, were nail'd
For our advantage on the bitter cross.
SHAKS. *K. Henry IV*, part i. act i. sc. 1

Across— In after-dinner talk
Across the walnuts and the wine. TENNYSON, *Miller's Daughter*.

Act—Honour and shame from no condition rise;

Act well your part: there all the honour lies.

POPE, *Essay on Man*, ep. iv. l. 193.

Acting—Between the acting of a dreadful thing

And the first motion, all the interim is

Like a phantasma, or a hideous dream.

SHAKS. *Julius Cæsar*, act ii. sc. 1.

Action—You had that *action and counteraction* which, in the natural and in the political world, from the reciprocal struggle of discordant powers, draw out the harmony of the universe.

BURKE, *Speeches*.

Action—What a piece of work is a man! how noble in reason!
how infinite in faculty! in form and moving how express and
admirable! in *action how like an angel!* in apprehension how
like a god!

SHAKS. *Hamlet*, act ii. sc. 2.

Action—Think that day lost whose low descending sun

Views from thy hand *no noble action* done.

Miscel. *Brit. Mus. Album*.

Action— With devotion's visage

• And *pious action* we do sugar o'er

The devil himself.

SHAKS. *Hamlet*, act iii. sc. 1.

Action—Suit the *action to the word*, the word to the action.

Ibid. act iii. sc. 2.

Actions—*Prodigious actions* may as well be done

By weaver's issue as by prince's son.

DRYDEN, *Abolom and Achitophel*, part i. l. 638.

Actions—*Actions of the last age are like almanacs* of the last year.

DENHAM, *The Sophy*.

Actions—His *actions speak* much stronger than my pen.

CHURCHILL, *Candidate*, l. 106.

Actions—Only the *actions of the just*

Smell sweet and blossom in the dust.

J. SHIRLEY, *Contention of Ajax and Ulysses*, sc. 3.

Actor—He loved his friends—forgive this gushing tear;

Alas! I feel *I am no actor here*.

LYTTLETON, *Prologue to Coriolanus* by THOMSON.

Actor—As in a theatre the eyes of men,
After a well-graced actor leaves the stage,
 Are idly bent on him that follows next.
 SHAKS. *Richard II*, act v. sc. 2.

Acts—That best portion of a good man's life,
 His *little, nameless, unremembered acts*
 Of kindness and of love. WORDSWORTH, *Tintern Revisited*.

Acts—Our *acts our angels* are, or good or ill,
 Our fatal shadows that walk by us still.
 JOHN FLETCHER, *Honest Man's Fortune*.

Ada—*Ada!* sole daughter of my house and heart.
 BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 1.

Adam—When *Adam dolve, and Eve span,*
 Who was then the gentleman?
 HUME, *Hist. of England*, vol. i. chap. xvii. note 8.

Adam—*Adam the goodliest man* of men since born
 His sons, the fairest of her daughters Eve.
 MILTON, *Paradise Lost*, bk. iv. l. 323.

Adam—Consideration, like an angel, came
 And whipp'd the *offending Adam* out of him.
 SHAKS. *K. Henry V*, act i. sc. 1.

Adam—In *Adam's fall*
We sinned all. From the *New England Primer*.

Adder—They are *like the deaf adder* that stoppeth her ear; which
 will not hearken to the voice of charmers, charming never so
 wisely. Ps. lviii. 4, 5.

Adieu—So *sweetly she bade me adieu,*
 I thought that she bade me return.
 W. SHENSTONE, *A Pastoral*, part i.

Admired—You ~~have~~ displaced the mirth, broke the good meeting,
 With most *admired disorder.* SHAKS. *Macbeth*, act iii. sc. 4.

Admitted—But thinks, *admitted to that equal sky,*
 His faithful dog shall bear him company.
 POPE, *Essay on Man*, ep. i. l. 111.

Adore—We bear it calmly, though a ponderous woe,
 And still *adore the hand that gives the blow.**
 POMFRET, *Verses to his Friend*.

* And dying *bless the hand that gave the blow.*
 DRYDEN, *Spanish Friar*, act ii. sc. 1.

Adored—As dreadful as the Manichean god,

Adored through fear, strong only to destroy.

COWPER, *Task*, bk. v. *Winter Morning Walk*.

Adorn—He left a name, at which the world grew pale,

To point a moral or *adorn a tale*.

JOHNSON, *Vanity of Human Wishes*, l. 221.

Adorn—A poet, naturalist, and historian, who left scarcely any style of writing untouched, and touched *nothing that he did not adorn*.*

JOHNSON, *Epitaph on Goldsmith*.

Adulteries—Give me a look, give me a face,

That makes simplicity a grace:

Robes loosely flowing, hair as free:

Such sweet neglect more taketh me

Than all th' *adulteries of art*:

They strike mine eyes, but not my heart.

BEN JONSON, *The Silent Woman*, act i. sc. 1.

Adversary—Oh . . . that mine *adversary had written a book*.†

JOB xxxi. 35.

Adversary—Be sober, be vigilant; because your *adversary, the devil*, as a roaring lion, walketh about, seeking whom he may devour.

1 Peter v. 8.

Adversity—*Sweet are the uses of adversity,*

Which, like the toad, ugly and venomous,

Wears yet a precious jewel in his head;‡

And this our life, exempt from public haunt,

Finds tongues in trees, books in the running brooks,

Sermons in stones, and good in everything.

SHAKS. *As You Like It*, act ii. sc. 1.

Adversity—A man I am, *cross'd with adversity*.

SHAKS. *Two Gentlemen of Verona*, act iv. sc. 1.

Adversity—A wretched soul *bruised with adversity*.

SHAKS. *Comedy of Errors*, act ii. sc. 1.

* *Nullem scilicet quod non arripit*. The epitaph written by Johnson is in Latin and is given in Boswell's Life. "Whatever he composed," said Johnson at another time, "he did better than any other man could."

† *Quis mihi tribuit adversitatem, ut desiderium meum audiat Omnipotens, et de eum scribit quod non scit*. *Biblia Sacra, Vulgata Editio*. The meaning is opposed to that commonly assigned to this quotation.

‡ The toad took hither a faire stone in his head.

JOHN LILLIE, *Euphuus*, chap. i. bk. i.

Adversity—*Adversity's sweet milk*, philosophy.

SHAKS. *Romeo and Juliet*, act iii. sc. 3.

Affection—Entire *affection hateth nicer hands*.

SPENSER, *Fairy Queen*, bk. i. can. viii. st. 40.

Affliction—Now let us thank the eternal Power: convinced

That Heaven but tries *our virtue by affliction*,

That oft the cloud that wraps the present hour

Serves but to brighten all our future days.

JOHN BROWN, *Barbarossa*, act v. sc. 3.

Afric—From Greenland's icy mountains.

From India's coral strand,

Where *Afric's sunny fountains*

Roll down their golden sand.

HEBER, *Missionary Hymn*.

Africa—A fount for the world and worldlings base!

I speak of *Africa and golden joys*.

SHAKS. *Henry IV*, part ii. act v. sc. 3.

After—Duncan is in his grave!

After life's fitful fever he sleeps well. SHAKS. *Mac.* act iii. sc. 2.

After—After death the Doctor.

HERBERT, *Jacula Prudentum*.

After—*After me the deluge*. Après moi le déluge. *Attributed to*

MAD. DE POMPADOUR; see *Notes and Queries*, 3rd S. p. 397.

Agate-stone—O, then, I see, Queen Mab hath been with you.

She is the fairies' midwife; and she comes

In shape no *bigger than an agate-stone*

On the forefinger of an alderman,

Drawn with a team of little atomies

Athwart men's noses as they lie asleep.

SHAKS. *Romeo and Juliet*, act i. sc. 4.

Age—Just at the *age 'twixt boy and youth*,

When thought is speech and speech is truth.

SCOTT, *Marmion*, can. ii. introd.

Age—The weariest and most loathed worldly life

That *age, ache, penury*, and imprisonment

Can lay on nature is a paradise

To what we fear of death. SHAKS. *Meas. for Meas.*, act iii. sc. 1.

Age—

And He that doth the ravens feed,

Yea, providently caters for the sparrow,

Be comfort to my age! SHAKS. *As You Like It*, act ii. sc. 2.

Age—*Age cannot wither her, nor custom stale*
Her infinite variety. SHAKS. *Antony and Cleopatra*, act ii. sc. 2.

Age—The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made.
GOLDSMITH, *Deserted Village*, l. 13.

Age—*Old age comes on apace* to ravage all the clime.
BEATTIE, *Minstrel*, v. 25.

Age— His hair just grizzled,
As in a green old age. DRYDEN, *Œdipus*, act iii. sc. 1.

Age—*He was not of an age*, but for all time.
BEN JONSON, *To the Memory of Shakspeare*.

Age—*In a good old age.* Gen. xv. 15.

Age—Therefore my age is as a *busty winter*,
Frosty, but kindly. SHAKS. *As You Like It*, act ii. sc. 3.

Age—The age is grown so picked, that the toe of the peasant comes
so near the heel of the courtier, he galls his kibe.
SHAKS. *Hamlet*, act v. sc. 1.

Age—The choice and master spirits of this age.
SHAKS. *Julius Cæsar*, act iii. sc. 1.

Age—See how the world its veterans rewards !
A youth of frolics, an old age of cards.
POPE, *Moral Essays*, cp. ii. l. 223.

Age—I thought ten thousand swords must have leaped from their
scabbards to avenge even a look that threatened her (Marie
Antoinette) with insult. But the age of chivalry is gone.
BURKE, *On the French Revolution*.

Age—How blest is he who crowns, in shades like these,
A youth of labour with an age of ease !
GOLDSMITH, *Deserted Village*, l. 60.

Age—Some smack of age in you, some relish of the saltness of
Time. SHAKS. *Henry IV*, part ii. act i. sc. 2.

Age—*What find you better or more honourable than age?* Take
the pre-eminence of it in everything ; in an old friend, in old
wine, in an old pedigree.
SHAKERLY MARMION, *Antiquary*, act ii. sc. 1.

Age—But an *old age* serene and bright,
And lovely as a Lapland night,
Shall lead thee to thy grave.

WORDSWORTH, *To a Young Lady*, xxxvi.

Age—*Age* shakes *Athena's* towers, but spares gray Marathon.

BYRON, *Childe Harold's Pilgrimage*, can. ii. st. 93.

Age—She, though in full-blown flower of glorious beauty,
Grows cold even in the *summer of her age*.

DRYDEN, *Œdipus*, act iv. sc. 1.

Age—One crowded hour of glorious life
Is worth an *age* without a name.

SCOTT, *Old Mortality*, vol. ii. chap. xxi.

Age—An *age* that melts in unperceived decay,
And glides in modest innocence away.

JOHNSON, *Vanity of Human Wishes*, l. 233.

Ages—Enflamed with the study of learning, and the admiration of
virtue; stirred up with high hopes of living to be brave men and
worthy patriots, dear to God, and *famous to all ages*.

MILTON, *Treatise of Education*

Ages—I the *heir of all the ages*, in the foremost files of time.

TENNYSON, *Locksley Hall*.

Ages—Once, in the flight of ages past,
There lived a man.

J. MONTGOMERY, *The Common Lot*.

Ages— One man in his time plays many parts,
His acts being *seven ages*. At first the infant,
Mewling and puking in the nurse's arms;
And then the whining school-boy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard;
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice;
In fair round belly, with good capon lined,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon;
With spectacles on nose, and pouch on side;

His youthful hose well saved, a world too wide
For his shrunk shank ; and his big manly voice,
Turning again toward childish trifles, pipes
And whistles in his sound. Last scene of all,
That ends this strange, eventful history,
Is second childishness and mere oblivion ;
Sans teeth, sans eyes, sans taste, sans everything.

SHAKS. *As You Like It*, act ii. sc. 7.

Ages—Yet I doubt not *thro' the ages* one increasing purpose runs,
And the thoughts of men are widen'd with the process of the suns.

TENNYSON, *Locksley Hall, Poems*, p. 270.

Ages— Such souls,
Whose sudden visitations daze the world,
Vanish like lightning, but they leave behind
A voice that in the distance far away
Wakens the *slumbering ages*.

II. TAYLOR, *Van Artevelde*, act i. sc. 7.

Agony—[Death,] thou art terrible—the tear,
The ~~funeral~~ ^{funeral} knell, the pall, the bier;
And all we know, or dream, or *fear*

Of agony are thine.

HALLECK, *Marco Bozzaris.*

Agree—Where they do agree on the stage, their unanimity is wonderful. SHERIDAN. *The Critic*, act ii. sc. 2

SHERIDAN, *The Critic*, act ii. sc. 2.

Ahriman and Ormuzd—"I do honour to Ahrimanes." THACKERAY.

The first was the principle of evil; the second, that of good: the first is created, and will one day perish; the second is eternal, and will eventually conquer in the conflict.

Ancient Pers. Mythology.

Aidenn—Tell this soul with sorrow laden, if, *within the distant*
*Aidenn,**

It shall clasp a sainted maiden, whom the angels name *Lenore*.

Poe, *The Raven*.

Air— When he speaks ;
The *air*, a charter'd libertine, is still.

SHAKS. *K. Henry V*, act i. sc. 1.

Air—And, like a dew-drop from the lion's mane,

Be shook to air. SHAKS. *Troilus and Cressida*, act iii. sc. 3.

* *Aidenn*, an Anglicised and disguised way of spelling the Arabic form of the word *Eden*. See Wheeler's "Noted Names of Fiction."

Air—Nor do not saw the air too much with your hand, thus.

SHAKS. *Hamlet*, act iii. sc. ..

Air—The air is full of farewells to the dying,

And mournings for the dead.

LONGFELLOW, *Resignation*.

Air—Ere he can spread his sweet leaves to the air,

Or dedicate his beauty to the sun.

SHAKS. *Romeo and Juliet*, act i. sc. 1.

Air—Our revels now are ended: these our actors,

As I foretold you, were all spirits, and

Are melted into air, into thin air:

And, like the baseless fabric of this vision,

The cloud-capp'd towers, the gorgeous palaces,

The solemn temples, the great globe itself,

Yea, all which it inherit, shall dissolve,

And, like this insubstantial pageant faded,

Leave not a rack* behind. We are such stuff

As dreams are made on, and our little life

Is rounded with a sleep.

SHAKS. *Tempest*, act iv. sc. 1.

Air—Mocking the air with colours idly spread.

SHAKS. *K. John*, act v. sc. 1.

Air—Beholding the bright countenance of truth in the quiet and still air of delightful studies.

MILTON, *Reason of Church Government*, bk. ii.

Airy—

The lover, all as frantic,

Sees Helen's beauty in a brow of Egypt.

The poet's eye, in a fine frenzy rolling,

Doth glance from heaven to earth, from earth to heaven,

And, as imagination bodies forth

The forms of things unknown, the poet's pen

Turns them to shapes, and gives to airy nothing

A local habitation and a name.

SHAKS. *Mid. Night's Dream*, act v. sc. 1.

Airy—

A thousand fantasies

Begin to throng into my memory,

Of calling shapes, and beckoning shadows dire,

And airy tongues, that syllable men's names

On sands, and shores, and desert wildernesses.

MILTON, *Comus*, l. 205.

* So in the original, but Mr. Dyce reads "wreck."

Airy—Society became my glittering bride,
And *airy hopes my children*. WORDSWORTH, *Excursion*, bk. iii.

Aisle—Where, through the long-drawn *aisle and fretted vault*,
The pealing anthem swells the note of praise.
GRAY, *Elegy in a Country Churchyard*.

Aisles—The hand that rounded Peter's dome,
And groined the *aisles of Christian Rome*.
R. W. EMERSON, *The Problem*.

Ajax—The sound must seem an echo to the sense:
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;
But, when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar;
When *Ajax strives some rock's vast weight to throw*,
The line too labours, and the words move slow:
Not so when swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main.
POPE, *Essay on Criticism*, pt. ii. l. 365.

Alabaster—Why should a man, whose blood is warm within,
Sit like his *grandsire cut in alabaster*?
SHAKS. *Mer. of Venice*, act i. sc. 1.

Alabaster—Nor scar that whiter skin of hers than snow,
And smooth as *monumental alabaster*. SHAKS. *Oth.*, act v. sc. 2.

Alacrity—I have a kind of *alacrity in sinking*.
SHAKS. *Merry Wives of Windsor*, act iii. sc. 6.

Alcestis—Methought I saw my late espoused saint
Brought to me *like Alcestis from the grave*. MILTON, *Sonnets*.

Aldiborontiphoscophornio—A character in Henry Carey's play of Chrononhotonthologos, who has, as Sir Walter Scott says, "a facetious friend *Rigdum Funnidos*." The words are often introduced and the characters alluded to in literature.

Alexandrine—A *needless Alexandrine* ends the song,
That, like a wounded snake, drags its slow length along.
POPE, *Essay on Criticism*, pt. ii. l. 356.

Alike—*Alike all ages*. Dames of ancient days
Have led their children through the mirthful maze,
And the gay grandsire, skill'd in gestic lore,
Has frisk'd beneath the burden of threescore.
GOLDSMITH, *Traveller*, l. 261.

All—Let greatness of her glassy sceptres vaunt—

Not sceptres, no ; but reeds, soon bruised, soon broken :

And let this worldly pomp our wits enchant ;

All fades and scarcely leaves behind a token.

EARL OF STIRLING, *Darius*.

All—*All nature is but art*, unknown to thee ;

All chance, direction, which thou canst not see ;

All discord, harmony not understood :

All partial evil, universal good ;

And, spite of pride, in erring reasons spite,

One truth is clear : Whatever is, is right.

POPE, *Essay on Man*, ep. i. l. 289.

All—Or shear swine, *all cry and no wool*.

BUTLER, *Hudibras*, pt. i. can. i. l. 852.

All—Of which *all Europe rings*, from side to side.

MILTON, *Sonnet xxii*.

All—*All in the Downs* the fleet was moored.

J. GAY, *Black-eyed Susan*.

All—What though the field be lost,

All is not lost ; the unconquerable will,

And study of revenge, immortal hate,

And courage never to submit or yield.

MILTON, *Paradise Lost*, bk. i. l. 105.

All—" *All the Talents*." A name given at first by its admirers, and afterwards in derision, to Lord Grenville's ministry, formed on the death of Pitt, June, 1806. Fox, Sheridan, and Windham were members of it.

All—He ascribed to the interested views of themselves or their relations the declarations of pretended patriots, of whom he said,
All those men have their price.

SIR R. WALPOLE, *From Coxe's Mem. of Walpole*, vol. iii. p. 369.

All—*All that's bright* must fade,—

The brightest still the fleetest ;

All that's sweet was made

But to be lost when sweetest.

MOORE, *Nat. Airs*.

All—*Prove all things* ; hold fast that which is good. 1 *Thess.* v. 21.

All—*All things that are*,

Are with more spirit chased than enjoy'd.

SHAKS. *Mer. of Venice*, act ii. sc. 6.

All—I am made *all things to all men*. 1 Cor. ix. 22.

All—And we know that *all things work together for good to them* that love God. Rom. viii. 28.

All—*All men think all men mortal but themselves*.
YOUNG, *Night Thoughts*, night i. l. 425.

All—*All thoughts, all passions, all delights*,
Whatever stirs this mortal frame,
All are but ministers of Love,
And feed his sacred flame. COLERIDGE, *Love*, vol. i. p. 148.

All—Still in thy right hand carry gentle peace,
To silence envious tongues. Be just, and fear not;
Let *all the ends* thou aim'st at be *thy country's*,
Thy God's, and truth's. SHAKS. *K. Henry VIII*, act iii. sc. 2.

All—For *all we know*
Of what *the blessed do above*
Is that they sing and that they love.*
WALLER, *Song to Chloris*.

All—*And all the met was fair and good*,
And all was good that time could bring,
And all the secrets of the spring
Moved in the chambers of the blood.
TENNYSON, *In Memoriam*, xxiii.

Allegory—*As headstrong as an allegory on the banks of the Nile*.
SHERIDAN, *The Rivals*, act v. sc. 3.

Allies—Thou hast left behind
Powers that will work for thee,—air, earth, and skies;
There's not a breathing of the common wind
That will forget thee; *thou hast great allies*;
Thy friends are exultations, agonies,
And love, and man's unconquerable mind.
WORDSWORTH, *Son. to Toussaint L'Ouverture*, pt. i. 8.

Allured—*Allured to brighter worlds, and led the way*.
GOLDSMITH, *Deserted Village*, l. 170.

Almighty—The *almighty dollar*—that great object of universal devotion throughout our land! W. IRVING, *The Creole Village*.

* Thus quoted in Lady Rachel Russell's "Letter to Earl Galway, on Friendship :"—

"All we know they do above
Is that they sing and that they love."

Almighty—*These as they change, Almighty Father, these*
 Are but the varied God! The rolling year
 Is full of Thee. THOMSON, *Hymn*, l. 1.

Alms—But *when thou doest alms*, let not thy left hand know what
 thy right hand doeth. MATT. vi. 3.

Alone—*Alone*, that worn-out word,
 So coldly spoken and so idly heard;
 Yet all that poets tell or grief hath known
 Of hearts laid waste dwells in that word *alone*.
 BULWER, *New Timon*.

Alone—Then, *never less alone* than when alone.
 ROGERS, *Human Life*.

Alone—They are never *alone* that are accompanied with noble
 thoughts. SIR P. SIDNEY, *Arcadia*, bk. i.

Alone—Alone, alone, all, all alone,
Alone on a wide, wide sea.
 COLERIDGE, *The Ancient Mariner*, pt. iv.

Alone—It is not good that the man should be alone. GEN. ii. 18.

Alone—We carved not a line, and we raised not a stone,
 But we left him *alone with his glory*!
 C. WOLFE, *The Burial of Sir J. Moore*.

Alone—I, measuring his affections by my own,
 That *most are busied when they're most alone*.
 SHAKS. *Romeo and Juliet*, act i. sc. 1.

Alp—O'er many a frozen, many a fiery *Alp*,
 Rocks, caves, lakes, fens, bogs, dens, and shades of death.
 MILTON, *Paradise Lost*, bk. ii. l. 65.

Alpha—I am *Alpha and Omega*, the beginning and the end, the
 first and the last. REV. xxii. 13.

Alps—Hills peep o'er hills, and *Alps on Alps arise*.
 POPE, *Essay on Criticism*, pt. ii. l. 32.

Alraschid—For it was in the golden prime
 Of good *Haroun Alraschid*.
 TENNYSON, *Rec. of the Arabian Nights*.

Alsatia—The furious German comes, with his clarions and his drums,
His bravoes of *Alsatia*,* and pages of White-hall.

MACAULAY, *Ballads*.

Altars—Strike for your altars and your fires!

Strike for the green graves of your sires,
God, and your native land!

HALLECK, *Marco Bozzaris*.

Alteration—Let me not to the marriage of true minds

Admit impediments. Love is not love

Which alters when it alteration finds.

SHAKS. *Sonnet cxvi*.

Always—I would not live *always*.

Job vii. 18.

Amalthea—Flowed like an *Amalthea's* horn. CARLYLE, *Frederick*.

Amalthea was the goat that suckled Jupiter; one of the horns broken off was so endowed that it became a cornucopia, an everlasting horn of plenty.

Amber—Pretty! in *amber* to observe the forms

Of hairs, or straws, or dirt, or grubs, or worms!

The things, we know, are neither rich nor rare,

But wonder how the devil they got there.

PORR, *Ep. to Dr. Arbuthnot*, l. 159.

Ambition—But wild *ambition* loves to slide, not stand,

And fortune's ice prefers to virtue's land.

— DRYDEN, *Absalom and Achitophel*, pt. i. l. 108.

Ambition—When that the poor have cried, *Cæsar* hath wept:

Ambition should be made of sterner stuff.

SHAKS. *Julius Cæsar*, act iii. sc. 2.

Ambition— Praise enough

To fill the *ambition* of a private man,

That Chatham's language was his mother-tongue.

COWPER, *The Task*, bk. ii. l. 235.

Ambition—Here we may reign secure, and in my choice

To reign is worth *ambition*, though in Hell;

Better to reign in Hell than serve in Heaven.

MILTON, *Paradise Lost*, bk. i. l. 261-

Ambition— I have no spur

To prick the sides of my intent, but only

Vaulting *ambition*, which o'erleaps itself†

And falls on the other side.

SHAKS. *Macbeth*, act i. sc. 7.

* *Alsatia*, often alluded to in literature, was in the precincts of Whitefriars, where debtors took refuge. See Cunningham's "London."

† Should this not be manifestly "sell," i.e. seat, the image being that of a horseman leaping vaulting to his saddle?

Ambition— *Fling away ambition,*

By that sin fell the angels. SHAKS. *K. Henry VIII*, act iii. sc. 2.

Amen—I had most need of blessing, and *Amen*

Stuck in my throat. Macbeth, act ii. sc. 2.

Amend—*Amend your ways* and your doings.

Jer. vii. 3.

Among— I stood

Among them, but not of them.

BYRON, *Childe Harold's Pilgrimage*, canto iii. st. 113.

Among—She dwelt *among the untrodden ways*

Beside the springs of Dove,

A maid whom there were none to praise,

And very few to love.

WORDSWORTH, *Poems*, vol. i. p. 217, edit. 1799.

Amorous—Still *amorous, and fond, and billing,*

Like Philip and Mary on a shilling.

BUTLER, *Hudibras*, pt. iii. can. i. l. 687.

Ample—Give *ample room, and verge* enough,

The characters of Hell to trace. GRAY, *The Bard*, pt. ii. st. 1.

An—Though he endeavour it all he can,

An ape will never be a man.

GEORGE WITHER'S *Emblems, First Lotterie*, emblem 14.

Anarch—Religion, blushing, veils her sacred fires,

And unawares morality expires;

Nor public flame nor private dares to shine;

Nor human spark is left, nor glimpse divine.

Lo! thy dread empire, Chaos, is restored;

Light dies before thy uncreating word:

Thy hand, great *Anarch!* lets the curtain fall,

And universal darkness buries all. POPE, *Dunciad*, bk. iv. l. 648.

Ancestors—All his successors, gone before him, hath don't; and
all his *ancestors* that come after him may.

SHAKS. *Merry Wives of Windsor*, act i. sc. 1.

Ancestors— Where oldest Night

And Chaos, *ancestors of Nature*, hold

Eternal anarchy, amidst the noise

Of endless wars.

MILTON, *Paradise Lost*, bk. ii. l. 894.

Ancient—A very *ancient and fish-like* smell.

SHAKS. *Tempest*, act ii. sc. 2.

Ancient—I will feed fat the *ancient grudge* I bear him.

SHAKS. *Mer. of Venice*, act i. sc. 3.

Ancients—We are the *ancients of the earth*
And in the morning of the time. TENNYSON, *Daydream, L'Envoi*.

And—*And we with Nature's heart in tune* concerted harmonies.
MOTHERWELL, *Jeanie Morrison*.

Angel—Oh, woman! in our hours of ease,
Uncertain, coy, and hard to please,
And variable as the shade
By the light quivering aspen made;
When pain and anguish wring the brow,
A ministering angel thou! SCOTT, *Marmion*, can. vi. st. 30.

Angel—A *guardian angel o'er his life presiding*,
Doubling his pleasures, and his cares dividing.
ROGERS, *Human Life*.

Angel—The accusing spirit, which flew up to Heaven's chancery
with the oath, blushed as he gave it in; and the *recording angel*,
as he wrote it down, dropped a tear upon the word and blotted
it out for ever.* STERNE, *Tristram Shandy*, vol. iv. ch. 8.

Angelica—We extol Bacon and sneer at Aquinas, but if the situa-
tions had been changed, Bacon might have been *The Angelic*
Doctor.† MACCULLAY, *Essays, Lord Bacon*.

Angel's face— *Her angel's face*,
As the great eye of heaven, shyned bright,
And made a sunshine in the shady place.
SPENSER, *Fairy Queen*, bk. i. can. iii. st. 4.

Angel's ken—As far as *angel's ken*.
MILTON, *Paradise Lost*, bk. i. l. 56.

Angels—But *sad as angels for the good man's sin*,
Weep to record and blush to give it in ‡
CAMPBELL, *Pleas. of Hope*, pt. ii.

Angels—*Angels are bright still*, though the brightest fell.
SHAKS. *Macbeth*, act iv. sc. 3.

Angels—Hush! my dear, lie still and slumber;
Holy angels guard thy bed;
Heav'nly blessings without number
Gently falling on thy head. WATTS, *A Cradle Hymn*.

* Weep to record, and blush to give it in.
CAMPBELL, *Pleasures of Hope*, pt. ii.

† A name applied to Thomas Aquinas.

‡ See Sterne, *ut supra*, from which this is taken.

Angels—And yet, as *angels in some brighter dreams*
 Call to the soul when man doth sleep,
 So some strange thoughts transcend our wonted themes
 And into glory peep. H. VAUGHAN, *They are all gone*.

Angels—*Angels and ministers of grace*, defend us!
 SHAKS. *Hamlet*, act i. sc. 4.

Angels—So dear to Heaven is saintly chastity,
 That, when a soul is found sincerely so,
 A *thousand liveried angels* lackey her. MILTON, *Comus*, l. 453.

Angels—*Angels listen when she speaks* :
 She's my delight and mankind's wonder ;
 But my jealous heart would break
 Should we live one day asunder. ROCHESTER, *Poems*.

Angels— But man, proud man,
 Dress'd in a little brief authority,
 Most ignorant of what he's most assured,
 His *glassy essence*, like an angry ape,
 Plays such fantastic tricks before high Heaven
 As *make the angels weep*.
 SHAKS. *Measure for Measure*, act ii. sc. 2.

Angels—Could we forbear dispute, and practise love,
 We should *agree as angels do above*.
 WALLER, *Divine Love*, cant. iii.

Angels—O woman ! lovely woman ! Nature made thee
 To temper man ; we had been brutes without you.
Angels are painted fair, to look like you :
 There's in you all that we believe of Heaven ;
 Amazing brightness, purity, and truth,
 Eternal joy, and everlasting love.
 T. OTWAY, *Venice Preserved*, act i. sc. 1.

Angels— Besides, this Duncan
 Hath borne his faculties so meek, hath been
 So clear in his great office, that his virtues
 Will plead like *angels, trumpet-tongued*, against
 The deep damnation of his taking-off.
 SHAKS. *Macbeth*, act i. sc. 7.

Angels—In pride, in reasoning pride, our error lies ;
 All quit their sphere, and rush into the skies.
 Pride still is aiming at the blessed abodes :
 Men would be angels, *angels would be gods*.
 POPE, *Essay on Man*. Ep. i. l. 123

Angels—We are ne'er like *angels till our passion dies*.

FORD, *The Honest Whore*, act i. sc. 2.

Angel-visits—Cease, every joy, to glimmer on my mind,
But leave—oh! leave the light of Hope behind!
What though my winged hours of bliss have been,
Like *angel-visits, few and far between*.*

T. CAMPBELL, *Pleas. of Hope*, pt. ii. l. 375.

Anger—An you love me, forspcak me not: 'tis the worst luck in
the world to stir a witch or *anger a wise man*.

GEORGE PEELE, *Edward I*, Dyce's Ed. p. 410.

Anger—A countenance more

In sorrow than in anger.

SHAKS. *Hamlet*, act i. sc. 2.

Anger—O, what a deal of scorn looks beautiful

In the contempt and anger of his lip!

SHAKS. *Twelfth Night*, act iii. sc. 1

Angling—*Angling is somewhat like Poetry*, men are to be born so.

I. WALTON, *The Complete Angler*, pt. i. ch. 1.

Angry—Heaven is *not always angry when he strikes*,

But most chastises those whom most he likes.

POMFRET, *To his Friend in Affliction*.

Angry—*Be ye angry, and sin not*: let not the sun go down upon
your wrath. *Eph. iv. 26.*

Anguish—One fire burns out another's burning,

One pain is lessen'd by another's anguish.

SHAKS. *Romeo and Juliet*, act i. sc. 2.

Anguish—In Misery's darkest cavern known,

His useful care was ever nigh,

Where *hopeless Anguish* poured his groan,

And lonely Want retired to die

JOHNSON, *Epitaph on Robert Levett*.

* So few and rare between

HERSCHEL, *Mem. of Astr. Phys.*, div. i. l. 298

How feeling are the joys we date upon!

Like apparitions seen and gone.

But those which soarest take their flight

Are the most exquisite and strong

Like *angel-visits, short and bright*.

Mortality's too weak to bear them long.

REV. J. NICHOLS, of Barnston, *The Parting*

Struck off retirement like an ill-used ghost,

Not to return, or if it did in veils

Like those of *angels, short and far between*.

R. BLAIR, *The Grave*, pt. ii. l. 587.

Animated—Can storied urn or *animated bust*
Back to its mansion call the fleeting breath?
GRAY, *Elegy in a Country Churchyard*.

Annals—Nor grandeur hear with a disdainful smile
The short and simple *annals of the poor*. *Ibid.*

Annihilate—Ye Gods! *annihilate but space and time*,
And make two lovers happy. POPE, *Martinus Scriblerus*, ch. xi.

Anointed—Let not the heavens hear these tell-tale women
Ru! on the Lord's anointed. SHAKS. *K. Rich. III*, act iv. sc. 4.

Another—By happy chance we saw
A twofold image: on a grassy bank
A snow-white ram, and in the crystal flood
Another and the same! WORDSWORTH, *Excursion*, bk. ix.

Another's brow—We see *Time's furrows on another's brow*;
How few themselves in that just mirror see!
YOUNG, *Night Thoughts*, l. 627.

Another's sword—*Another's sword has laid him low*,
Another's and another's;
And every hand that dealt the blow,
Ah me! it was a brother's!
CAMPBELL, *O' Connor's Child*, st. 10.

Answer—*A soft answer turneth away wrath*. *Proverbs* xv. 1.

Answer—The Christmas bells from hill to hill
Answer each other in the mist.
TENNYSON, *In Memoriam*, xxviii.

Anthems—For my voice, I have lost it with holloaing and *singing*
of anthems. SHAKS. *K. Hen. IV*, pt. ii. act i. sc. 2.

Anthropophagi—The *Anthropophagi*, and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline. SHAKS. *Othello*, act i. sc. 3.

Antidote—Canst thou not minister to a mind diseas'd:
Pluck from the memory a rooted sorrow;
Raze out the written troubles of the brain;
And, with some *sweet oblivious antidote*,
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart? SHAKS. *Macbeth*, act v. sc. 3.

Antipodes—Thou damned *antipodes to common sense*.
ROCHESTER, *To Edward Howard*.

Antres—*Antres vast*, and desarts idle. SHAKS. *Othello*, act i. sc. 3.

Anything—For *what is worth in anything*

But so much money as 't will bring?

BUTLER, *Hudibras*, pt. ii. can. i. l. 465.

Apollo—How charming is divine philosophy!

Not harsh and crabbed, as dull fools suppose,

But *musical as is Apollo's lute*,

And a perpetual feast of nectared sweets,

Where no crude surfeit reigns.

MILTON, *Comus*, l. 470.

Apollos—I have planted, *Apollos watered*; but God gave the increase. 1 Cor. iii. 6.

Apostle of Temperance—A title bestowed on Father Mathew, who died in 1856, an early, if not the first, great Temperance Preacher.

Apostles—Not she with trait'rous kiss her Saviour stung,

Not she denied him with unholy tongue;

She, while Apostles shrank, could danger brave,

Last at his cross, and earliest at his grave.

E. STANNARD BARRETT, *Woman*, bk. 1. l. 146.*

Apostolic—And prove their doctrine orthodox

By *Apostolic blows and knocks*.

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BUTLER, *Hudibras*, pt. i. can. i. l. 190.

Apparel—*Every true man's apparel* fits your thief.

SHAKS. *Measure for Measure*, act iv. sc. 2.

Apparel—Costly thy habit as thy purse can buy,

But not express'd in fancy; rich, not gaudy:

For the *apparel oft proclaims the man*. SHAKS. *Hamlet*, act i. sc. 3.

Apparitions—

I have mark'd

A thousand *blushing apparitions* start

Into her face; a thousand innocent shames

In angel whiteness bear away those blushes.

SHAKS. *Much Ado about Nothing*, act iv. sc. 1.

Appeal—*I appeal unto Caesar*.

Acts xxv. 11.

Appearance—Judge not according to the appearance. John vii. 24.

Appetite—*Doth not the appetite alter?* A man loves the meat in his youth that he cannot endure in his age.

SHAKS. *Much Ado about Nothing*, act ii. sc. 3.

* Quoted from original edition of 1810.

Appetite— And then to *breakfast*, with
What appetite you have. SHAKS. *K. Henry VIII*, act iii. sc. 2.

Appetite—*Appetite comes with eating*, says Angeston.
 RABELAIS, bk. i. ch. 5.

Appetite—Now, *good digestion wait on appetite*,
 And health on both ! SHAKS. *Macbeth*, act iii. sc. 4.

Appetite— Why, she would hang on him
 As if increase of *appetite had grown*
By what it fed on. SHAKS. *Hamlet*, act i. sc. 2

Appetite—O, who can hold a fire in his hand
 By thinking on the frosty Caucasus?
 Or cloy the *hungry edge of appetite*
 By bare imagination of a feast?
 SHAKS. *K. Richard II*, act i. sc. 3.

Applaud—I would *applaud thee to the very echo*,
 That should applaud again. SHAKS. *Macbeth*, act v. sc. 3.

Apple—He kept him as the *apple of his eye*. DEUT. xxxii. 10.

Apple—A goodly *apple rotten at the heart* ;
 O, what a goodly outside falsehood hath !
 SHAKS. *Merchant of Venice*, act i. sc. 3.

Apples—There's small *choice in rotten apples*.
 SHAKS. *Taming of the Shrew*, act i. sc. 1.

Apples—A word fitly spoken is like *apples of gold* in pictures of
 silver. PROV. xxv. 11.

Appliance— Diseases, desperate grown,
 By *desperate appliance* are reliev'd,
 Or not at all. SHAKS. *Hamlet*, act iv. sc. 3.

Appliances—With all *appliances and means to boot*.
 SHAKS. *K. Henry IV*, part ii. act iii. sc. 1.

Apprehension—ⁱⁿ The sense of *death is most in apprehension* ;
 And the poor beetle that we tread upon
 In corporal sufferance finds a pang as great
 As when a giant dies. SHAKS. *Measure for Measure*, act iii. sc. 1.

Apprehension— The *apprehension of the good*
 Gives but the greater feeling to the worse.
 SHAKS. *K. Richard II*, act i. sc. 3.

Approbation—*Approbation from Sir Hubert Stanley* is praise
 indeed. T. MORTON, *A Cure for the Heart-Ache*, act v. sc. 2.

Approving—An elegant sufficiency, content,
Retirement, rural quiet, friendship, books,
Ease and alternate labour, useful life,
Progressive virtue, and *approving Heaven*.

THOMSON, *Spring*, l. 1158.

Approving—One self-approving hour whole years outweighs.

Pope, *Essay on Man*, ep. iv. l. 256.

April—O, how this spring of love resembleth
The uncertain glory of an April day!

SHAKS. *Two Gentlemen of Verona*, act i. sc. 3.

April—Thirty days hath September,

April, June, and November,

February hath twenty-eight alone,

And all the rest have thirty-one.

Excepting leap-year, then is the time

When February's days are twenty-nine.*

Child's Primer.

Arabia—And all *Arabia breathes from yonder box*.

Pope, *The Rape of the Lock*, can. i. l. 134.

Arabia—All the *perfumes of Arabia* will not sweeten this little
hand.

SHAKS. *Macbeth*, act v. sc. 1.

Araby's daughter—Farewell, farewell to thee, *Araby's daughter*.

MILTON. *The Fire-Worshippers*.

Araby—*Araby the blest!*

ROGERS, *Italy, The Feluca*, l. 107.

Archangel—

His form had yet not lost

All her original brightness, nor appeared

Less than *Archangel ruined*, and the excess

Of glory obscured.

MILTON, *Paradise Lost*, bk. i. l. 501.

Archer—*Insatiate Archer!* could not one suffice?

Thy shaft flew thrice; and thrice my peace was slain;

And thrice, ere thrice yon moon had filled her horn.

YOUNG, *Night Thoughts*, night i. l. 212.

* In Harrison's description of Britain, preface to Holinshed's Chronicles, 1577, p. 119, appears the following:—

Thirty days hath November,

April, June, and September,

Twenty and eight hath Feb. alone,

But in the leap-year must add one,

And all the rest thirty-and-one

Architect—Every man is architect of his own fortune.

Anonymous

Architecture—Our souls, whose faculties can comprehend
The wondrous architecture of the world.

MARLOWE, *Tamburlaine*, act ii. sc. 4.

Argent—At length burst in the argent revelry,
With plume, tiara, and all rich array. KEATS, *St. Agnes' Eve*.

Argue—Yet I argue not

Against Heaven's hand or will, nor bate a jot
Of heart or hope, but still bear up and steer
Right onward.

MILTON, *Sonnet xxiii.*

Argue—In arguing, too, the parson owned his skill.
For e'en though vanquished, he could argue still:
While words of learned length and thundering sound
Amazed the gazing rusties ranged around;
And still they gazed, and still the wonder grew
That one small head could carry all he knew.

GOLDSMITH, *Deserted Village*, l. 211.

Argues—Not to know me argues yourselves unknown.

The lowest of your throng. MILTON, *Paradise Lost*, bk. iv. l. 830.

Argument—He draweth out the thread of his verbosity finer than
the staple of his argument.

SHAKS. *Love's Labour's Lost*, act v. sc. 1.

Ark—Presume to lay their hand upon the ark

Of her magnificent and awful cause.

COWPER, *The Task, The Timepiece*, bk. ii.

Ark—A successive title, long and dark,

Drawn from the mouldy rolls of Noah's ark.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 301.

Armida's Palace—The stage, even as it then was, after the re-
clusion of a college life, must have appeared like *Armida's en-
chanted palace*.*

HAZLITT, *Essays*.

Armies—Ran on embattled armies clad in iron.

MILTON, *Samson Agonistes*, l. 129.

Armies—"Our armies swore terribly in Flanders," cried my uncle
Toby, "but nothing to this."

L. STERNE, *Tristram Shandy*, vol. iii. chap. xi.

* Armida is an enchantress, and one of the most beautiful and exquisitely-drawn characters in Tasso's "Jerusalem Delivered."

Armour—How happy is he born or taught
That serveth not another's will,
Whose *armour is his honest thought*,
And simple truth his utmost skill!

SIR H. WOTTON, *The Character of a Happy Life*.

Armourers—The hum of either army stilly sounds,
That the fix'd sentinels almost receive
The secret whispers of each other's watch:
Fire answers fire; and through their paly flames
Each battle sees the other's unbar'd face:
Steed threatens steed, in high and boastful neighs
Piercing the night's dull ear; and, from the tents,
The armourers, accomplishing the knights,
With busy hammers closing rivets up,
Give dreadful note of preparation.

SHAKS. *K. Henry V*, act iv. chorus.

Arms—*Arms and the man I sing*, who, forced by fate,
And haughty Juno's unrelenting hate.

DRYDEN'S *Trans. of Virg. Æn.* bk. i. l. 1.

Arms—*Of seeming arms* to make a short essay,
Then hasten to be drunk, tho' business of the day.

DRYDEN, *Cymon and Iphigenia*, l. 407.

Arms— Eyes, look your last!

Arms, take your last embrace!

SHAKS. *Romeo and Juliet*, act v. sc. 3.

Army—Terrible as an *army with banners*.

Song of Solomon, vi. 10.

Arrant—'Tis a gull, an *arrant gull* with all this.

SCOTT, *Peveiril*, chap. xxvii.

Arrow— I have shot mine *arrow o'er the house*,
And hurt my brother.

SHAKS. *Hamlet*, act v. sc. 2.

Arrows—Some *Cupid kills with arrows*, some with traps.

SHAKS. *Much Ado about Nothing*, act iii. sc. 1.

Art—Th' *adorning thee with so much art*

Is but a barbarous skill;

'Tis like the poisoning of a dart,

Too apt before to kill.

COWLEY, *The Waiting Maid*.

Art—True *ease in writing comes from art*, not chance,
As those move easiest who have learned to dance.

POPE, *Essay on Criticism*, pt. ii. l. 162.

Art—And snatch a grace *beyond the reach of art.*

POPE, *Essay on Criticism*, pt. i. l. 155.

Art—For *Art* may err, but Nature cannot miss.

DRYDEN, *The Cook and Fox*, l. 452.

Art—The course of Nature is the *art* of God.

YOUNG, *Night Thoughts*, night ix. l. 123.

Art—The lyfe so short, the craft so long to lerne,

Th'assay so hard, so shrepe the conpuring.

CHAPMAN, *Assembly of Fowles*, l. 1.

Art—*Art* is long, and time is fleeting.*

LONGFELLOW, *A Psalm of Life*.

Art—To me more dear, congenial to my heart,

One native charm, *than all the gloss of art.*

GOLDSMITH, *Deserted Village*, l. 253.

Art—The last and greatest art, the *art* to blot.

POPE, *Sat. Ep. and Odes of Horace*, bk. ii. ep. i. l. 281.

Art—The only *art* her guilt to cover,

To hide her shame from every eye,

To give repentance to her lover,

And wring his bosom is—to die.

GOLDSMITH, *Vicar of Wakefield*, chap. xxiv.

Art—*With curious art* the brain, too finely wrought,

Preys on herself, and is destroyed by thought.

CUNNINGHAM, *Ep. to William Hogarth*.

Artless—So full of *artless jealousy* is guilt,

It spills itself in fearing to be spilt. SHAKS. *Ham.* act iv. sc. 5.

Arts—Athens, the eye of Greece, *mother of arts*

And eloquence. MILTON, *Paradise Regained*, bk. iv. l. 240.

Arts—Of all those *arts in which the wise excel*,

Nature's chief masterpiece is writing well.

SHEFFIELD, *Ess. of Poetry*.

Arts—We spent them not in toys, in lusts, or wine,

But search of deep philosophy.

Wit, eloquence, and poetry.

Arts which I loved, for they, my friend, were thine.

COWLEY, *On the Death of Mr. W. Harvey*.

* "Ars longa, vita brevis." This is a mere translation of one of the Aphorisms of Hippocrates:—

Βραχὺς ὁ βίος, ἢ δὲ τέχνη μακροή.

As—*As I lay a-thinkinge, a-thinkinge, a-thinkinge,*
Merry sang the bird as it sat upon the tree.

BARIAM, *Ingoldsby Legends, Last Verses.*

As—*As good as a play.*
An Exclamation of Charles II. when in Parliament attending
the Discussion of Lord Ross's Divorce Bill.

As—*As he thinketh* in his heart, so is he. *Prov. xxiii. 7.*

As—*As it fell upon a day,*
In the merry month of May,
Sitting in a pleasant shade,
Which a grove of myrtles made.

R. BARNFIELD, *Address to the Nightingale.*

Ashes—Earth to earth, *ashes to ashes, dust to dust.*
The Burial Service.

Ashes—E'en from the tomb the voice of Nature cries,
E'en in our *ashes live their wonted fires.*
GRAY, *Elegy in a Country Churchyard.*

Ashes—*Lie gently on my ashes, gentle Earth!*
BRUMONT and FLEETBER, *Boudicca, act iv. sc. 5.*

Ashes—Snatch from the *ashes of your sires*
The embers of their former fires;
And he who in the strife expires
Will add to theirs a name of fear
That Tyranny shall quake to hear,
And leave his sons a hope, a flame
They, too, will rather die than shame;
For Freedom's battle, once begun,
Bequeathed by bleeding sire to son,
Though baffled oft, is ever won. *BYRON. The Giaour, l. 116.*

Ashes—And how can man die better
Than facing fearful odds,
For the *ashes of his fathers*
And the temples of his gods? MACAULAY, *Lays of Anc. Rome.*

Ashes—Our best remains are *ashes and a shade.*
FRANCIS, *Trans. of Horace, bk. iv. ode 7.*

Ask—*Ask, and it shall be given you;* seek, and ye shall find; knock,
and it shall be opened unto you. *Matt. vii. 7.*

* See Prior to Mem. of Col. George Villiers.

Ask—*Ask* not of me, love, what is love !

Ask what is good of God above—

Ask of the great sun what is light—

Ask what is darkness of the night—

Ask sin of what may be forgiven—

Ask what is happiness of Heaven—

Ask what is folly of the crowd—

Ask what is fashion of the shroud—

Ask what is sweetness of thy kiss—

Ask of thyself what beauty is ?

P. J. BAILEY, *Festus*.

Ask—To wear a crown encased with pearls and gold,

Whose virtues carry with it life and death ;

To *ask and have*, command and be obeyed.

MARLOWE, *Tumblaine*, act iv. sc. 3.

Ask—And what its worth, *ask death-beds* : they can tell.

YOUNG, *Night Thoughts*, night ii. l. 51.

Ask—*Ask me no questions*, and I'll tell you no fibs.

GOLDSMITH, *She Stoops to Conquer*, act iii.

Askelon—Tell it not in Gath : publish it not in *the streets of Askelon*.

2 Sam. i. 20.

Asleep—Dear God ! *the very houses seem asleep* ;

And all that mighty heart is lying still !

WORDSWORTH, *Miscell. Sonnets*, pt. ii. xxxvi.

Asleep—Here she lies, a pretty bud,

Lately made of flesh and blood ;

Who *as soon fell fast asleep*

As her little eyes did peep.

Give her strewings, but not stir

The earth that lightly covers her.

HERRICK, *Hesperides*, ep. xcvi.

Asmodeus—A Mind of good-natured Mephistopheles, in Le Sage's *Diable Boiteux*.—Could the reader take an *Asmodeus flight*, and waving open all roofs and privacies, look down from the roof of Notre-Dame, what a Paris it were !

CARLYLE, *French Revolution*.

Aspick's tongues—

Swell, bosom, with thy fraught,

For 'tis of *aspicks' tongues* !

SHAKS. *Othello*, act iii. sc. 3.

Aspiring—What ! will the *aspiring blood of Lancaster*

Sink in the ground ? SHAKS. *K. Henry VI*, pt. iii. act v. sc. 6.

Ass—Cudgel thy brains no more about it, for your *dull ass* will not mend his pace with beating. SHAKS. *Hamlet*, act v. sc. 1.

Ass—*Egregiously an ass.* SHAKS. *Othello*, act ii. sc. 1.

Ass—O, that he were here to *write me down an ass*!—
O, that I had been writ down an ass!

SHAKS. *Much Ado about Nothing*, act iv. sc. 2.

Assassination—If it were done when 'tis done, then 'twere well
It were done quickly: if the *assassination*
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all here.

SHAKS. *Macbeth*, act i. sc. 7.

Assembly—Is our whole diss(ass)embly appeared?

SHAKS. *Much Ado about Nothing*, act iv.

Assume—*Assume a virtue* if you have it not.

SHAKS. *Hamlet*, act iii. sc. 4.

Assurance— I'll make *assurance double sure*,

And take a bond of fate. SHAKS. *Macbeth*, act iv. sc. 1.

Assurance—A combination, and a form, indeed,

Where every god did seem to set his seal,

To give the world *assurance of a man.* SHAKS. *Ham.* act iii. sc. 4.

Astronomer—An *undevout astronomer* is mad.

YOUNG, *Night Thoughts*, night ix. l. 773.

Atheism—Forth from his dark and lonely hiding-place,

(Portentous sight!) *the owlet Atheism*,

Sailing on obscure wings athwart the noon,

Drops his blue-tringed lids, and holds them close,

And, hooting at the glorious sun in heaven,

Cries out, "Where is it?" COLERIDGE, *Fears in Solitude*.

Atheist—*By night an atheist* half believes a God.

YOUNG, *Night Thoughts*, night v. l. 177.

Atheist's—*An atheist's laugh's* a poor exchange

For Deity offended! BURNS, *Ep. to a Young Friend*.

Atlantean— With grave

Aspect he rose, and in his rising seemed

A pillar of state; deep on his front engraven

Deliberation sat, and public care;

And princely counsel in his face yet shone,
 Majestic though in ruin. Sage he stood,
 With *Atlantian shoulders*, fit to bear
 The weight of mightiest monarchies; his look
 Drew audience and attention still as night
 Or summer's noontide air. MILTON, *Paradise Lost*, bk. ii. l. 100.

Attempt—The *attempt*, and *not the deed*,
 Confounds us. SHAKS. *Macbeth*, act ii. sc. 2.

Attempt—*Attempt the end*, and never stand to doubt:
 Nothing's so hard but search will find it out.
 LOVELACE, *Seek and Find*.

Attendance—*To dance attendance* on their lordships' pleasures.
 SHAKS. *K. Henry VIII*, act v. sc. 2.

Attire—O rise and sit in soft *attire*.
 THOMAS AIRD, *My Mother's Grave*.

Audience—Still govern thou my song,
 Urania, and fit audience find, though few.
 MILTON, *Paradise Lost*, bk. vii. l. 30.

Augury—We defy *augury*. SHAKS. *Hamlet*, act v. sc. 2.

Auld—Should *auld acquaintance* be forgot,
 And never brought to min'?
 Should *auld acquaintance* be forgot,
 And days o' lang syne? BURNS, *Auld Lang Syne*.

Author—Show him up. Don't stir, gentlemen; 'tis but an *author*.
 LE SAGE, *Gil Blas*, bk. iii. chap. 11.

Authors—*Authors alone*, with more than savage rage,
 Unnatural war with brother-authors wage.
 CHURCHILL, *The Apology*, l. 21.

Autumn—*Autumn nodding o'er the yellow plain*.
 THOMSON, *Autumn*, l. 2.

Autumn—*Yellow autumn, wreathed with nodding corn*.
 BURNS, *Brigs of Ayr*.

Avon—As thou these ashes, little Brook! wilt bear
 Into the Avon, *Avon to the tide*
Of Severn, Severn to the narrow seas,
 Into the main ocean they, this deed accursed
 An emblem yields to friends and enemies,
 How the bold Teacher's doctrine, sanctified
 By truth, shall spread throughout the world dispersed.
 WORDSWORTH, *To Wickliff*.

Awake—Awake! arise! or be for ever fallen.

MILTON, *Paradise Lost*, bk. i. l. 330.

Awe—I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be

In awe of such a thing as I myself. SHAKS. *Jul. Cæ.* act i. sc. 2.

Awful—

'Tis as the general pulse

Of life stood still and nature made a pause,

An awful pause. YOUNG, *Night Thoughts, Complaint*, l. 23.

Axe—And now also the *axe is laid unto the root* of the trees.

Luke iii. 9.

Axe—When I see a merchant over-polite to his customers; begging them to take a little brandy, and throwing his goods on the counter, thinks I, that man has an *axe to grind*.

BENJ. FRANKLIN, *Poor Richard*.

Ay—*Auld Ay*, whom ne'er a town surpasses

For honest men and bonnie lasses. BURNS, *Tam O'Shanter*.





BABBLED—BACK.



BABBLED—*Babbled of green fields.*

SHAKS. *K. Henry V*, act ii. sc. 3.

Babe—Cold on Canadian hills or Minden's plain,
Perhaps the parent mourned her soldier slain;
But o'er her babe, her eye dissolved in dew:
The big drops, mingling with the milk he drew,
Gave the sad presage of his future years,
The child of misery, baptized in tears.

J. LANGHORNE, *The Country Justice*, pt. i.

Baby—*Baby* fingers, waxen touches, press me from the mother's
breast. TENNYSON, *Locksley Hall*.

Baby—Tho Public! why, the Public's *nothing better than a great
baby!* CHALMERS, *Letters*.

Bachelor—When I said *I would die a bachelor*, I did not think I
should live till I were married.

SHAKS. *Much Ado about Nothing*, act ii. sc. 3.

Back—*Back and side, go bare, go bare,*
Both foot and hand, go cold;
But, belly, God send thee good ale enough,
Whether it be new or old.

BR. STILL, *Gammer Gurton's Needle*, act ii.

Back—The man that hails you Tom or Jack,
And proves by *thumps upon your back*
How he esteems your merit,
Is such a friend that one had need
Be very much his friend indeed
To pardon or to bear it.

COWPER, *Friendship*.

Back—With his *back to the field*, and his feet to the foe.

CAMPBELL, *Lochiel's Warning*.

Backing—Call you that backing of your friends? *A plague upon such backing!*
SHAKS. *K. Henry IV*, part i. act ii. sc. 4.

Bad—High on a throne of royal state—which far
Outshone the wealth of Ormuz and of Ind,
Or where the gorgeous East with richest hand
Showers on her kings barbaric, pearl and gold—
Satan exalted sat, by merit raised
To that *bad eminence*. MILTON, *Paradise Lost*, bk. ii. l. 1.

Badge—Sufferance is the *badge of all our tribe*.
SHAKS. *Mer. of Venice*, act i. sc. 3.

Baggage—It will let in and out the enemy
With *bag and baggage*. SHAKS. *Winter's Tale*, act i. sc. 2.

Balaam—*And sad Sir Balaam* curses God and dies.
POPE, *Moral Essays*, ep. iii. last line.

Balance—Behold, the nations are as a drop of a bucket, and are
counted as the small *dust of the balance*. ISAIAH xl. 15.

Balances—Thou art *weighed in the balances*, and art found wanting.
DUN. v. 27.

Bald—The noise of life begins again,
And ghastly thro' the drizzling rain
On the *bald street breaks the blank day*.
TENNYSON, *In Memoriam*.

Bales—Thoughts shut up want air,
And spoil like *bales unopened* to the sun.
YOUNG, *Night Thoughts*, night ii. l. 408.

Ballad—A *ballad* to the wandering moon.
TENNYSON, *In Memoriam*, can. lxxxviii. v. 8.

Ballad—I had rather be a kitten, and cry mew,
Than one of these *same metre ballad-mongers*.
SHAKS. *K. Henry IV*, part i. act iii. sc. 1.

Ballads—I knew a very wise man that believed that, if a man were
permitted to make all the *ballads*, he need not care who should
make the *laws of a nation*.

ANDREW FLETCHER, *of Saltoun*. *Letter to the Marquis of
Montrose, the Earl of Rothes, &c.*

Ballads—Thespis, the first professor of our art,
At country wakes sung *ballads from a cart*.
DRYDEN, *Prologue to Lee's Sophonisba*.

Ballads—If I were permitted to make the ballads of a nation, I should not care who made its laws. EDINBURGH REVIEW, No. 229.

Balm—Is there, is there *balm in Gilead*?—tell me—tell me, I implore. POE, *The Raven*.

Balm—Is there no *balm in Gilead*; is there no physician there? JER. viii. 22.

Balm—Methought I heard a voice cry, "Sleep no more!
Macbeth does murder sleep," the innocent sleep,
Sleep that knits up the ravelled sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast. SHAKS. *Macbeth*, act ii. sc. 2.

Bane— My death and life,
My *bane and antidote*, are both before me. ADDISON, *Cato*, act v. sc. 1.

Bane—The *bane of all that dread the devil*. WORDSWORTH, *The Idiot Boy*.

Bank—I know a *bank* where the wild thyme blows,
Where oxlips and the nodding violet grows. SHAKS. *Midsummer-Night's Dream*, act ii. sc. 2.

Bankrupt—*Bankrupt of life*, yet prodigal of ease. DRYDEN, *Absalom and Achitophel*.

Bankrupt—*What a bankrupt am I made*
Of a full stock of blessings! FORD, *Perk. Warbeck*, act iii. sc. 2.

Banish—*Banish plump Jack*, and banish all the world. SHAKS. *K. Henry IV*, part i. act ii. sc. 4.

Banner—The *star-spangled banner*, O, long may it wave
O'er the land of the free and the home of the brave! F. S. KEY, *The Star-spangled Banner*.

Banners—*Hang out our banners* on the outward walls;
The cry is still "They come!" Our castle's strength
Will laugh a siege to scorn. SHAKS. *Macbeth*, act v. sc. 5.

Banquet—I feel like one
Who treads alone
Some *banquet-hall deserted*,
Whose lights are fled,
Whose garlands dead,
And all but he departed. MOORE, *Oft in the Stilly Night*.

Banquet—She comes a-reckoning *when the banquet's o'er*,
The dreadful reckoning, and men smile no more.

J. GAY, *The What D'ye Call't*, act ii. sc. 9.

Bar—Sweat and wrangle at the bar. BEN JONSON, *The Forest*.

Bar—A group of wranglers from the bar,
Suspending here their mimic war. BLOOMFIELD, *Banks of Wye*.

Bar—Who breaks his birth's invidious bar,
And grasps the skirts of happy chance,
And breasts the blows of circumstance,
Ar'd grapples with his evil star.

TENNYSON, *In Memoriam*, can. lxiii. v. 2.

Barbarians—There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butchered to make a Roman holiday.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 141.

Bark—Say, shall my little bark attendant sail,
Pursue the triumph, and partake the gale? POPE, *Essay on Man*,
[*Ep.* iv. l. 390.]

Bark—I sit within a helmless bark,
And with my heart I muse.

TENNYSON, *In Memoriam*, can. iv. v. 1

Bark—His bark is worse than his bite.

HERBERT, *Jacula Prudentum*.

Barks—The fox barks not when he would steal the lamb.

SHAKS. *K. Henry VI*, part ii. act iii. sc. 1.

Barleycorn—Inspiring bold John Barleycorn,
What dangers thou canst make us scorn!

R. BURNS, *Tam O'Shanter*.

Barnacle—The *Barnacle Family* had for some time helped to administer the Circumlocution Office . . . They were dispersed all over the public offices, and held all sorts of public places. Either the nation was under a load of obligation to the Barnacles, or the Barnacles were under a load of obligation to the nation. It was not quite unanimously settled which; the Barnacles having their opinion, and the nation theirs.

CHARLES DICKENS, *Little Dorrit*, ch. x.

Barren—Upon my head they placed a fruitless crown,
And put a barren sceptre in my gripe;
Thence to be wrenched with an unlineal hand,
No son of mine succeeding.

SHAKS. *Macbeth*, act iii. sc. 1.

Base—*Is base in kind, and born to be a slave.*

COWPER, *Table Talk*.

Base—*Base is the slave that pays.*

SHAKS. *K. Henry V*, act ii. sc. 1.

Base—*To what base uses we may return, Horatio !*

SHAKS. *Hamlet*, act v. sc. 1.

Baseness—*Is there no baseness we would hide,
No inner vileness that we dread ?*

TENNYSON, *In Memoriam*, can. l. v. 1.

Baseness—*She finds the baseness of her lot,
Half jealous of she knows not what.*

Ibid. can. lix. v. 2.

Baseness—*Never ill, man, until I hear of baseness ;
And then I sicken.*

BEAUMONT and FLETCHER, *Nice Valour*, act i. sc. 1.

Baser—*Lewd fellows of the baser sort.*

Acts xvii. 5.

Bastard—*He is but a bastard to the time
That doth not smack of observation.*

SHAKS. *K. John*, act i. sc. 1.

Bastion—*And topples round the dreary west
A looming bastion fringed with fire.*

TENNYSON, *In Memoriam*, xv.

Bated—*In a bondman's key,
With bated breath, and whispering humbleness.*

SHAKS. *Merchant of Venice*, act i. sc. 3.

Battalions—*When sorrows come, they come not single spies,
But in battalions.*

SHAKS. *Hamlet*, act iv. sc. 5.

Battle—*Ye mariners of England,
That guard our native seas,
Whose flag has braved a thousand years
The battle and the breeze !*

CAMPBELL, *Ye Mariners of England*.

Battle—*How are the mighty fallen in the midst of the battle !*

2 *Sam.* i. 26.

Battle—*What a charming thing is a battle !*

BICKERSTAFF, *Receiving Serjeant*, act i. sc. 4.

Battle—*Heard so oft
In worst extremes, and on the perilous edge
Of battle.*

MILTON, *Paradise Lost*, bk. i. l. 275.

Battle—The race is not to the swift, nor the *battle to the strong*.
Eccles. ix. 11.

Battled—Who *battled* for the true, the just.
TENNYSON, *In Memoriam*, can. lv. v. 5.

Battle's array—*Battle's magnificently-stern array!*
BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 28.

Battlements—*With battlements*, that on their restless fronts
Bore stars. WORDSWORTH, *The Excursion*, bk. ii.

Battles—Soothed with the sound, the king grew vain,
Fought all his battles o'er again;
And thrice he routed all his foes, and thrice he slew the slain.
DRYDEN, *Alexander's Feast*, l. 66.

Battles— The battles, sieges, fortunes,
That I have passed. SHAKS. *Othello*, act i. sc. 3.

Bay—I had rather be a dog, and *bay the moon*,
Than such a Roman. SHAKS. *Julius Cæsar*, act iv. sc. 3.

Be—In words, as fashions, the same rule will hold,
Alike fantastic, if too new or old:
Be not the first by whom the new are tried,
Nor yet the last to lay the old aside.
POPE, *An Essay on Criticism*, pt. ii. l. 133.

Be—*Be of good cheer*: it is I; be not afraid. MATT. xiv. 27.

Be—*Be plain in dress*, and sober in your diet;
In short, my deary, kiss me! and be quiet.
LADY M. W. MONTAGU.*

Be—*Be thou familiar*, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel.
SHAKS. *Hamlet*, act i. sc. 3.

Be—*Be to her virtues very kind*;
Be to her faults a little blind. PRIOR, *An English Padlock*.

Be—*Be wise to-day*; 'tis madness to defer.
YOUNG, *Night Thoughts*, night i. l. 380.

Be— Be wise with speed:
A fool at forty is a fool indeed.
YOUNG, *Love of Fame*, satire ii. l. 281.

* Called by her "A Summary of Lord Lyttelton's Advice to a Lady."
"The counsels of a friend, Belinda, hear," &c.

Be—Be wisely worldly, but not worldly wise.

FRANCIS QUARLES, *Emblems*, bk. ii. l. 2.

Be—To be, or not to be: that is the question:—

Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And, by opposing, end them? To die: to sleep;
No more;—and, by a sleep, to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to; 'tis a consummation
Devoutly to be wished. To die, to sleep;
To sleep: perchance to dream;—ay, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause. SHAKS. *Hamlet*, act iii. sc. 1.

Beadle—A very beadle to a humorous sigh.

SHAKS. *Love's Labour's Lost*, act iii. sc. 1.

Beads—Behold the child, by Nature's kindly law,

Pleased with a rattle, tickled with a straw:
Some livelier plaything gives his youth delight,
A little louder, but as empty quite;
Scarfs, garters, gold, amuse his riper stage,
And *beads and prayer-books* are the toys of age:
Pleased with this bauble still, as that before,
Till tired he sleeps, and life's poor play is o'er.

POPE, *Essay on Man*, Ep. ii. l. 215.

Bear—Should such a man, too fond to rule alone,

Bear, like the Turk, no brother near the throne.

POPE, *Ep. to Dr. Arbuthnot*, *Prol. to the Satires*, l. 177.

Bear—

Ye Gods, it doth amaze me,

A man of such a feeble temper should

So get the start of the majestic world

And *bear the palm* alone.

SHAKS. *Julius Caesar*, act i. sc. 2.

Bear—They've bought the skin, but who's to kill the bear.

CANNING, *Anti-Jacobin*, p. 44.

Bear—To bear is to conquer our fate.

T. CAMPBELL, *Scene in Argyleshire*, last line.

Beard—Such a beard as hung in candles

Down to Diogenes' sandals.

CAWTHORNE, *Birth and Education of Genius*.

Beard—Such a *beard* as youth gave out
Had left in ashes. TENNYSON, *Idylls of King Vivien*.

Beard—Loose his *beard*, and hoary hair
Streamed like a meteor to the troubled air.
GRAY, *The Bard*, pt. i. st. 2.

Beard—And dar'st thou then
To *beard* the lion in his den,
The Douglas in his hall? SCOTT, *Marmion*, can. vi. st. 14.

Beards—'Tis merry in hall
When *beards* wag all.
T. TUSSEY, *Five Hund. Points of Good Husbandry*, ch. xlv.

Beast—It is a *familiar beast* to man, and signifies—love.
SHAKS. *Merry Wives of Windsor*, act i. sc. 1.

Beast—More upward working out the *beast*,
And let the ape and tiger die.
TENNYSON, *In Memoriam*, can. cxvii. v. 7.

Beast—A *righteous man* regardeth the life of his *beast*; but the
tender mercies of the wicked are cruel. Prov. xii. 10.

Beast—A *beast*, that wants discourse of reason.
SHAKS. *Hamlet*, act i. sc. 2.

Beaumont—Renowned Spenser, lie a thought more nigh
To learned Chaucer, and rare *Beaumont* lie
A little nearer Spenser, to make room
For Shakspeare in your threefold, fourfold tomb.
WILL. BASSE, *On Shakspeare*.

Beaumont—Soul of the age!
The applause, delight, the wonder of our stage!
My Shakspeare, rise! I will not lodge thee by
Chaucer, or Spenser, or bid *Beaumont* lie
A little further, to make thee a room.
BEN JONSON, *To the Memory of Shaks.*

Beauties—So stands the statue that enchants the world,
So bending tries to veil the matchless boast,
The mingled *beauties* of exulting Greece.
THOMSON, *The Seasons*, Summer, l. 1346.

Beauties—The pale *unripened beauties* of the North.
ADDISON, *Cato*, act i. sc. 1.

Beauties—*You meaner beauties of the night,*
That poorly satisfy our eyes

More by your number than your light.

SIR H. WOTTON, *To his Mistress, the Queen of Bohemia.*

Beautiful—*She's beautiful; and therefore to be wooed:*

She is a woman; therefore to be won.

SHAKS. *King Henry VI*, part i. act v. sc. 3.

Beautiful—*Beautiful as sweet;*

And young as beautiful; and soft as young;

And gay as soft; and innocent as gay.

YOUNG, *Night Thoughts*, night iii. l. 81.

Beautiful—If God hath made this world so fair,

Where sin and death abound,

How *beautiful beyond compare*

Will Paradise be found!

J. MONTGOMERY, *The Earth full of God's Goodness.*

Beautiful—*Beautiful tyrant! fiend angelical!*

SHAKS. *Romeo and Juliet*, act iii. sc. 2.

Beautifully—The air and harmony of shape express,

Fine by degrees, and *beautifully less.* PRIOR, *Henry and Emma.*

Beauty—*And beauty immortal awakes from the tomb.*

BEATTIE, *Hermit.*

Beauty—*A thing of beauty is a joy for ever;*

Its loveliness increases; it will never

Pass into nothingness.

J. KEATS, *Endymion*, l. 1.

Beauty—*'Tis beauty calls and glory leads the way.*

NATH. LEE, *Alexander the Great*, act ii. sc. 2.

Beauty—Fair tresses man's imperial race ensnare,

And *beauty draws us with a single hair.*

POPE, *The Rape of the Lock*, can. ii. l. 27

Beauty—*Fills the air around with beauty.*

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 49.

Beauty—To give unto them *beauty for ashes*, the oil of joy for mourning, the garment of praise for the spirit of heaviness.

Isaiah lxi. 3.

Beauty—*'Tis not a lip, or eye, we beauty call,*

But the joint force and full result of all.

POPE, *Essay on Criticism*, l. 245.

Beauty—He hath a daily *beauty in his life*.

SHAKS. *Othello*, act v. sc. 1.

Beauty—Underneath this stone doth lie

As much *beauty as could die*;
Which in life did harbour give
To more virtue than doth live.

BEN JONSON, *Epitaph on Elizabeth*.

Beauty—*Beauty is but a flower*,

Which wrinkles will devour.

THOMAS NASH, *Summer's Last Will and Testament*, l. 600.

Beauty—*Beauty, like wit*, to judges should be shown;

Each most are valued where they best are known.

LYTTELTON, *Soliloquy of a Beauty*, l. 11.

Beauty—*Beauty is truth*, truth beauty,—that is all

Ye know on earth, and all ye need to know.

J. KEATS, *Ode on a Grecian Urn*.

Beauty—He who hath bent him o'er the dead

Ere the first day of death is fled,
The first dark day of nothingness,
The last of danger and distress,
Before Decay's effacing fingers
Have swept the *lines where beauty lingers*.

BYRON, *The Giaour*, l. 68.

Beauty—For where is any author in the world

Teaches such *beauty as a woman's eye*?

Learning is but an adjunct to ourself.

SHAKS. *Love's Labour's Lost*, act iv. sc. 3.

Beauty—*She walks in beauty*, like the night

Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.

BYRON, *Hebrew Melodies*.

Beauty—Like pensive *Beauty smiling in her tears*.

CAMPBELL, *Pleasures of Hope*, pt. ii. l. 26.

Beauty—'Tis *beauty truly blent*, whose red and white

Nature's own sweet and cunning hand laid on.

SHAKS. *Twelfth Night*, act i. sc. 5.

Beauty—It is not beauty I demand,
 A crystal brow, the moon's despair,
 Nor the snow's daughter, a white hand,
 Nor mermaid's yellow pride of hair. THOMAS CAREW, *A Song*.

Beauty—And forth she went, a shop for merchandise,
 Full of rich stuff, but none for sale exposed;
 A veil obscur'd the sunshine of her eyes:
The rose within herself her sweetness closed.
 Each ornament about her seemly lies
 By curious chance, or careless art, compos'd;
 For what she most neglects, most curious prove—
No beauty's help'd by nature, heaven, and love.
 TASSO, *Recovery of Jerusalem*, FAIRFAX'S *Trans.* bk. ii. c. 18.

Beauty's chain—To sigh, yet feel no pain;
 To weep, yet scarce know why;
 To sport an hour with *Beauty's chain*,
 Then throw it idly by. MOORE, *The Blue Stocking*.

Beauty's ensign— *Beauty's ensign* yet
 Is crimson in thy lips and in thy cheeks,
 And death's pale flag is not advanced there.
 SHAKS. *Romeo and Juliet*, act v. sc. 3.

Beaux—Where none admire, 'tis useless to excel;
Where none are beaux, 'tis vain to be a belle.
 MOORE, *Soliloquy on a Beauty in the Country*.

Bed—*Cos*. Pray, now, what may be that same *bed of honour*?
Kite. Oh, a mighty large bed! bigger by half than the great
bed at Ware—ten thousand people may lie in it together, and
 never feel one another.

G. FARQUHAR, *The Recruiting Officer*, act i. sc. 1.

Bed—*Who goes to bed and does not pray*,
 Maketh two nights to every day! GEO. HERBERT, *The Temple*.

Bedfellows—Misery acquaints a man with *strange bedfellows*.
 SHAKS. *Tempest*, act ii. sc. 2.

Bee—How doth *the little busy bee*
 Improve each shining hour,
 And gather honey all the day,
 From ev'ry op'ning flower! I. WATTS, *Divine Songs*, song xx.

Bee—*Where the bee sucks*, there suck I;
 In a cowslip's bell I lie. SHAKS. *Tempest*, act v. sc. 1.

Beer—To suckle fools, and chronicle *small beer*.

SHAKS. *Othello*, act ii. sc. 1.

Bees— Sweet is every sound,
Sweeter thy voice, but every sound is sweet ;
Myriads of rivulets hurrying through the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable *bees*.

TENNYSON, *The Princess*, can. vii.

Beggar—When King Cophetua loved the *beggar* maid.

SHAKS. *Romeo and Juliet*, act ii. sc. 1.

Beggar—Silence in love bewrays more woe

Than words, though ne'er so witty ;

A *beggar that is dumb, you know,*

May challenge double pity.

SIR W. RALEIGH, *The Silent Lover*.

Beggar—A *beggar* begs that never begged before.

SHAKS. *Richard II*, act v. sc. 1.

Beggared— For her own person,

It *beggared* all description.

SHAKS. *Antony and Cleopatra*, act ii. sc. 2.

Beggarly—A *beggarly* account of empty boxes.

SHAKS. *Romeo and Juliet*, act v. sc. 1.

Beggarly—The *beggarly* last doit.

COWPER, *The Task*, bk. v. *Winter Morning Walk*.

Beggars—When *beggars* die, there are no comets seen ;

The heavens themselves blazo forth the death of princes.

SHAKS. *Julius Cæsar*, act ii. sc. 2.

Beggary—There's *beggary* in the love that can be reckoned.

SHAKS. *Antony and Cleopatra*, act i. sc. 1.

Beginning—That is the true *beginning* of our end.

SHAKS. *Midsummer-Night's Dream*, prologue.

Beginning—The *beginning* of the end.

TALLEYRAND.

Beginning—He has *half the deed done* who has made a *beginning*.

HORACE (Smart,) *Epistle*, bk. i.*

* Dimidium facti qui cœpit habet.—HORACE, ep. ii. bk. i. 40.

Begone—*Begone, dull care*, I prithee begone from me ;

Begone, dull care, thou and I shall never agree.

From PLAYFORD'S *Musical Companion*.

Beguile—And often did *beguile* her of her tears.

SHAKS. *Othello*, act i. sc. 3.

Belated—

Faery elves,

Whose midnight revels, by a forest side,

Or fountain, some *belated* peasant sees,

Or dreams he sees, while overhead the moon

Sits arbitress.

MILTON, *Paradise Lost*, bk. i. l. 781.

Belial—

When night

Darkens the streets, then wander forth the *sons*

Of Belial, flown with insolence and wine.

Ibid. l. 200.

Belief—Stands not within the *prospect of belief*.

SHAKS. *Macbeth*, act i. sc. 3.

Bell—But the sound of the *church-going bell*

Those valleys and rocks never heard,

Never sighed at the sound of a knell,

Or smiled when a Sabbath appeared.

COWPER, *Lines supposed to be written by Alexander Selkirk*.

Bell—*Silence that dreadful bell* : it frights the isle

From her propriety.

SHAKS. *Othello*, act ii. sc. 2.

Bell—Yet the first bringer of unwelcome news

Hath but a losing office ; and his tongue

Sounds ever after as a sullen bell,

Remember'd tolling a departing friend.

SHAKS. *King Henry IV*, part ii. act i. sc. 1.

Bell—The *bell* strikes one. We take no note of time

But from its loss. To give it then a tongue

Is wise in man.

YOUNG, *Night Thoughts*, night i. l. 58.

Bell—The *tocst* of the soul, the dinner bell.

BYRON, *Don Juan*, canto v. st. 49.

Bells—Now see that noble and most sovereign reason,

Like *sweet bells jangled*, out of tune and harsh.

SHAKS. *Hamlet*, act iii. sc. 1.

Bells—How soft the *music of those village bells* !

COWPER, *The Task*, bk. vi. l. 2.

Bells—*Those evening bells* ! *Those evening bells* !

How many a tale their music tells !

MOORE, *Songs*, vol. iv.

Belly—Whose *God is their belly*, and whose glory is in their shame.
Philippians iii. 19.

Belly-full—Every Jack-slave hath his *belly-full* of fighting.
 SHAKS. *Cymbeline*, act ii. sc. 1.

Bench—A little *bench of heedless bishops* hero,
 And there a chancellor in embryo.
 WILL. SHENSTONE, *The Schoolmistress*.

Bendemeer's stream—There's a bower of roses by *Bendemeer's stream*.
 THOMAS MOORE, *The Veiled Prophet of Khorassan*.

Beneath—Beyond the limits of a vulgar fate,
Beneath the Good how far—but far above the Great.
 GRAY, *The Progress of Poetry*, pt. iii. st. 3.

Beneath—*Beneath the milk-white thorn* that scents the evening gale.
 BURNS, *The Cotter's Saturday Night*.

Benedick—How dost thou, Benedick the married man?
 SHAKS. *Much Ado about Nothing*, act v. sc. 4.

Benevolence—The man whom *benevolence* warms
 Is an angel who lives but to bless. BLOOMFIELD, *Banks of Wye*.

Bent—They fool me to the top of my bent.
 SHAKS. *Hamlet*, act iii. sc. 2.

Bermoothes—From the *still-vexed Bermoothes*.
 SHAKS. *Tempest*, act i. sc. 2.

Berries—*I come to pluck your berries* harsh and crude,
 And, with forced fingers rude,
 Shatter your leaves before the mellowing year.
 MILTON, *Lycidas*, l. 3.

Berries—Two lovely *berries* moulded on one stem.
 SHAKS. *Midsummer-Night's Dream*, act iii. sc. 2.

Best—The *best good man with the worst-natured muse*.
 ROCHESTER, *An Allusion to the Tenth Satire of the First Book of Horace*.

Best—The *best in this kind are but shadows*.
 SHAKS. *Midsummer-Night's Dream*, act v. sc. 1.

Best—They say, *best men are moulded out of faults*.
 SHAKS. *Measure for Measure*, act v. sc. 1.

Better—

The best of men

That e'er wore earth about him was a sufferer;
A soft, meek, patient, humble, tranquil spirit,
The first true gentleman that ever breathed.

THOMAS DEKKER, *The Honest Whore*, pt. i. act i. sc. 12.

Better—Better is a dinner of herbs where love is, than a stalled ox, and hatred therewith.

Proverbs xv. 17.

Better—I could have better spared a better man.

SHAKS. *K. Henry IV*, part i. act v. sc. 4.

Better—

Verily

I swear 'tis *better to be lowly born*,
And range with humble livers in content,
Than to be perked up in a glistening grief,
And wear a golden sorrow. SHAKS. *K. Henry VIII*, act ii. sc. 3.

Better—

Though his tongue

Dropt manna, and could make the worse
Appear the *better* reason. MILTON, *Paradise Lost*, bk. ii. l. 112.

*Between—*Bolus arrived, and gave a doubtful tap,

Between a single and a double rap. COLMAN, *Broad Grins*.

*Betwixt—*And as the soldiers bore dead bodies by,

He called them untaught knaves, unmannerly,

To bring a slovenly, unhandsome corse

Betwixt the wind and his nobility.

SHAKS. *K. Henry IV*, part i. act i. sc. 3.

*Bevis—*Their theme the merry minstrels made [to Canto 1st.

Of Ascapart and *Bevis Bold*.* SCOTT, *Marmion*, Introduction

Beware—Beware of desperate steps. The darkest day,

Live till to-morrow, will have passed away.

COWPER, *The Needless Alarm*, moral.

Beware—

Beware

Of entrance to a quarrel; but, being in,

Bear't that th' opposed may beware of thee.

Give every man thy ear, but few thy voice:

Take each man's censure, but reserve thy judgment.

SHAKS. *Hamlet*, act i. sc. 3.

Bezonian—Under which king, Bezonian? Speak, or die.

SHAKS. *K. Henry IV*, part ii. act v. sc. 3.

* Bevis of Southampton, a hero of romance, in Drayton's *Polyolbion*, bk. ii.

Bible—The doctrine of chances is the *Bible of the fool*.
Times Newspaper.

Bible—Carries her *Bible tucked beneath his arm*,
And hides his hands to keep his fingers warm.
COWPER, *Truth*, l. 147.

Big—The dawn is overcast, the morning lowers,
And heavily in clouds brings on the day,
The great, the important day, *big with the fate*
Of *Cato and of Rome*. ADDISON, *Cato*, act i. sc. 1.

Bigness— And so I penned
It down, until at last it came to be,
For length and breadth, the *bigness which you see*.
BUNYAN, *Apology for his Book*.

Billows—Strongly it bears us along, in *swelling and limitless billows*,
Nothing before and nothing behind but the sky and the ocean.
COLERIDGE, *The Homeric Hexameter*.

Binding—And, *binding Nature fast in fate*,
Left free the human will. POPE, *Universal Prayer*.

Bird—Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
The *bird of dawning* singeth all night long.
SHAKS. *Hamlet*, act i. sc. 1.

Bird—For a *bird of the air* shall carry the voice, and that which
hath wings shall tell the matter. ECCLES. x. 20.

Bird—Sweet *bird*, that *shunnest* the noise of folly,
Most musical, most melancholy! MILTON, *Il Penseroso*, l. 61.

Birds—For time will teach thee soon the truth,
There are no *birds in last year's nest*!
LONGFELLOW, *It is not always May*.

Birth—Our *birth is but a sleep* and a forgetting.
WORDSWORTH, *Intimations of Immortality*, st. 5.

Birth—While man is growing, life is in decrease;
And cradles rock us nearer to the tomb.
Our *birth is nothing but our death begun*.
YOUNG, *Night Thoughts*, night v. l. 117.

Biscuit— One that hath been a courtier,
 And says, if ladies be but young and fair,
 They have the gift to know it; and in his brain,
 Which is as dry as the *remainder biscuit*
 After a voyage, he hath strange places cramm'd
 With observation. SHAKS. *Is You Like It*, act ii. sc. 7.

Bishopric—Scarce can a *bishopric* forepass them bye,
 But that it must be gelt in privacy.
 SPENSER, *Prosopopoia*, or *Mother Hubbard's Tale*.

Bitter—Of all the griefs that harass the distressed,
 Sure the most *bitter is a scornful jest*. JOHNSON, *London*, l. 166.

Bitterness—But hushed be every thought that springs
 From out the *bitterness of things*.
 WORDSWORTH, *Epitaphs and Elegiac Pieces*, xiii.

Black—*Black spirits and white*, red spirits and gray,
 Mingle, mingle, mingle, you that mingle may.
 MIDDLETON, *Witch*, act ii.

Quoted or imitated in Shakespeare's *Macbeth*.

Black—The sun had long since in the lap
 Of Thetis taken out his nap,
 And, like a lobster boiled, the morn
 From *black to red* began to turn.
 BUTLER, *Hudibras*, part ii. can. ii. l. 29.

Blackberries—Give you a reason on compulsion? If reasons were
 as *plentiful as blackberries*, I would give no man a reason upon
 compulsion. SHAKS. *K. Henry IV*, part i. act ii. sc. 4.

Blackbird—Besides, 'tis known he could speak Greek
 As naturally as pigs squeak;
 That Latin was no more difficile
 Than to a *blackbird 'tis to whistle*.
 BUTLER, *Hudibras*, part i. can. i. l. 51.

Blackguards—Arcades ambo; * id est, *blackguards both*.
 BYRON, *Don Juan*, can. iv. st. 33.

Bladder—A plague of sighing and grief! it blows a man up *like a bladder*.
 SHAKS. *K. Henry IV*, part i. act ii. sc. 4.

Bladders—Books bear him up awhile, and make him try
 To swim with *bladders of philosophy*.
 ROCHESTER, *Epistle to Edward Howard*.

* Ambo florentes utatibus, Arcades ambo.—VIRGIL, *Ecl.* vii. 4.

Blade—Whose wit in the combat, as gentle as bright,
No'er carried a *heart-stain away on its blade*.

MOORE, *On the Death of Sheridan*.

Blades—Whoever could make two ears of corn, or two *blades of grass*, to grow upon a spot of ground where only one grew before, would deserve better of mankind, and do more essential service to his country, than the whole race of politicians put together.

SWIFT, *Gulliver's Travels, Brobdingnag*, ch. 7.

Blameless—How happy is the *blameless vestal's lot* !
The world forgetting, by the world forgot.

POPE, *Eloisa to Abelard*, l. 207.

Blank—*Duke*. And what's her history ?
Viola. A *blank*, my lord.

SHAKS. *Twelfth Night*, act ii. sc. 4.

Blast—Once more unto the breach, dear friends, once more ;
Or close the wall up with our English dead !
In peace there's nothing so becomes a man
As modest stillness and humility ;
But when the *blast of war* blows in our ears,
Then imitate the action of the tiger :
Stiffen the sinews, summon up the blood.

SHAKS. *K. Henry V*, act iii. sc. 1.

Blood—Let the gull'd fool the toils of war pursue,
Where *bleed the many to enrich the few*.

SHENSTONE, *Judgment of Hercules*, l. 158.

Bleeding—"O Heaven !" he cried, "my *bleeding country save* !"
CAMPBELL, *Pleasures of Hope*, pt. i. l. 359.

Blessed—Who breathes must suffer, and who thinks must mourn,
And *he alone is blessed who ne'er was born*.

PRIOR, *Solomon*, bk. iii. l. 240.

Blessed—It is *more blessed to give* than to receive. *Acts* xx. 35.

Blesses—*Blesses his stars*, and thinks it luxury.

ADDISON, *Cato*, act i. sc. 4.

Blessing—My *blessing*, like a line of light,
Is on the waters day and night.

TENNYSON, *In Memoriam*, can. xvii. v. 3.

Blessings—For *blessings ever wait on virtuous deeds*,
And though a late, a sure reward succeeds.

CONGREVE, *The Mourning Bride*, act v. sc. 12.

Blessings—Blessings be with them, and eternal praise,

Who gave us nobler loves, and nobler cares,
The poets, who on earth have made us heirs
Of truth and pure delight by heavenly lays !

WORDSWORTH, *Personal Talk*, st. 4.

Blessings—How blessings brighten as they take their flight.

YOUNG, *Night Thoughts*, night ii. l. 692.

Blest—Hope springs eternal in the human breast ;

Man never is, but *always to be blest.*

The soul, uneasy, and confined from home, [Ep. i. l. 95.
Rests and expatiates in a life to come. POPE, *Essay on Man*,

*Blest—I die—but first I have possessed,
And, come what may, I have been blest.*

BYRON, *The Giaour*, l. 1114.

Blest—Blest paper credit ! last and best supply ! [Ep. iii. l. 39.
That lends corruption lighter wings to fly. POPE, *Moral Essays*,

Blind—Be that blind bard, who on the Chian strand,

By those deep sounds possessed with inward light,
Beheld the Iliad and the Odyssey
Rise to the swelling of the voiceful sea.

COLERIDGE, *Fancy in Nubibus*.

Blind—I was eyes to the blind, and feet was I to the lame.

JOB xxix. 15.

*Blind—Ye blind guides, which strain at a gnat, and swallow a
camel.* ⚡

MATT. xxiii. 24.

*Blind—The school-boy heat,
The blind hysterics of the Celt.*

TENNYSON, *In Memoriam*, can. viii.

Blind—And if the blind lead the blind, both shall fall into the ditch.

MATT. xv. 14.

Blind—The blind old man of Scio's rocky isle.

BYRON, *The Bride of Abydos*, can. ii. st. 2.

*Bliss—Domestic happiness, thou only bliss
Of Paradise that hast survived the Fall !*

COWPER, *The Task, The Garden*, bk. iii.

Bliss—Alas ! by some degree of woe

We every bliss must gain ;

The heart can ne'er a transport know
That never feels a pain.

LYTTTELTON, *Song*.

Bliss—Vain, very vain, my weary search to find
That *bliss which only centres in the mind.*

GOLDSMITH, *The Traveller*, l. 483.

Bliss— That inward eye
Which is the *bliss of solitude.*

WORDSWORTH, *I wandered Lonely.*

Bliss—*Bliss was it in that dawn to be alive,*
But to be young was very heaven. WORDSWORTH, *The Prelude.*

Bliss—Well may your hearts believe the truths I tell;
'Tis *virtue makes the bliss*, where'er we dwell.

W. COLLINS, *Eclogue*, i. l. 5.

Blockhead—*The bookful blockhead*, ignorantly read,
With loads of learned lumber in his head.

POPE, *An Essay on Criticism*, pt. iii. l. 53.

Blood—You cannot get *blood out of a stone*.* Old Proverb.

Blood— Sensations sweet,
Felt in the *blood*, and felt along the heart.

WORDSWORTH, *Tintern Abbey.*

Blood—The *blood will follow where the knife* is driven,
The flesh will quiver where the pincers tear.

YOUNG, *The Revenge*, act v. sc. 1.

Blood— Her pure and eloquent *blood*
Spoke in her cheeks, and so distinctly wrought
That one might almost say her body thought.

DR. J. DONNE, *Funeral Elegies on the Progress of the Soul*, l. 245.

Blood—What can ennoble sots, or slaves, or cowards? [iv. l. 215.
Alas! not all the *blood of all the Howards*. POPE, *Essay on Man*, Ep.

Blood—The *blood of the martyrs* is the seed of the Church.

Anonymous.

Blood—For in my youth I never did apply
Hot and *rebellious liquors in my blood.*

SHAKS. *As You Like It*, act ii. sc. 3.

Blood—*Blood only serves to wash ambition's hands.*

BYRON, *Don Juan*, can. ix. st. 50.

* Nemo potest nudo vestimenta detrahere.—*Latin Proverb.* A Scotch saying similar to this is, "It is ill takin' the breeks off a Highlandman," i. e. he has no breeks—ED.

Blood—Thoughts that would *thick my blood*.

SHAKS. *Winter's Tale*, act i. sc. 3.

Blood— The blood more stirs
To rouse a lion than to start a hare.

SHAKS. *K. Henry IV*, part i. act i. sc. 3.

Blood—Fallen from his high estate,
And *weltering in his blood* ;
Deserted, at his utmost need,
By those his former bounty fed ;
On the bare earth exposed he lies,
With not a friend to close his eyes. DRYDEN, *Alex. Feast*, l. 78.

Blood—Whoso *sheddeth man's blood*, by man shall his blood be shed.
Gen. ix. 6.

Bloody—*Bloody instructions*, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poisoned chalice
To our own lips. SHAKS. *Macbeth*, act i. sc. 7.

Bloom—O'er her warm cheek, and rising bosom, move
The bloom of young *Desire*, and purple light of Love.
GRAY, *The Progress of Poesy*, pt. i. st. 3.

Bloomed—*Bloom'd in the winter of her days*,
Like Glastonbury thorn. SIR C. SEDLEY, *Songs*.

Blot—For his *haste* muse employed her heaven-taught lyre
None but the noblest passions to inquire.
Not one immoral, one corrupted thought,
One line which, *dying, he could wish to blot*.
LORD LYTTELTON, *Prologue to Thomson's Coriolanus*.

Blot—E'en copious Dryden wanted or forgot
The last and greatest art, *the art to blot*.
POPE, *Imit. of Hor.* bk. ii. epistle i. l. 280.

Blow—*Blow, winds, and crack your cheeks ! rage ! blow !* .
SHAKS. *King Lear*, act iii. sc. 2.

Blow—Hereditary bondsmen ! know ye not,
Who would be free, *themselves must strike the blow* ?
BYRON, *Childe Harold's Pilgrimage*, can. ii. st. 76.

Blow—*Blow, blow, thou winter wind*,
Thou art not so unkind
As man's ingratitude. SHAKS. *As You Like It*, act ii. sc. 7.

Blue—O “darkly, deeply, beautifully blue,”

As some one somewhere sings about the sky.

BYRON, *Don Juan*, can. iv. st. 110.

Blue—The sea, the sea, the open sea!

The blue, the fresh, the ever free! B. W. PROCTER, *The Sea*.

Blunder—In men this blunder still you find,

All think their little set mankind. H. MOORE, *The Bas-Bleu*.

Blunder—It is a blunder; it is more than a crime: it is a political fault—words which I record because they have been repeated and attributed to others. J. FOUCHÉ, *From his Memoirs*.*

Blushed—Rather the Roman come again,

The Saxon, Norman, and the Dane;

In all the chains we ever wore

We grieved, we sighed, we wept; we never blushed before.

COWLEY, *Essay on the Protector*.

Blushing—Farewell, a long farewell, to all my greatness!

This is the state of man. To-day he puts forth

The tender leaves of hopes, to-morrow blossoms,

And bears his blushing honours thick upon him:

The third day comes a frost, a killing frost.

SHAKS. *K. Henry VIII*, act iii. sc. 2.

Boast—Boast not thyself of to-morrow; for thou knowest not what a day may bring forth. PROV. xxvii. 1.

Boast—Such is the patriot's boast, where'er we roam,

His first, best country, ever is at home.

GOLDSMITH, *The Traveller*, l. 73.

Boats—Vessels large may venture more,

But little boats should keep near shore. FRANKLIN, *Poor Richard*.

Bobbed—And sat upon a rock, and bobbed for whale.

W. KING, *Upon a Giant's Angling*.

Bodkin—There's the respect

That makes calamity of so long life;

For who would bear the whips and scorns of time,

The oppressor's wrong, the proud man's contumely,

The pangs of despised love, the law's delay,

The insolence of office, and the spurns

That patient merit of the unworthy takes,

When he himself might his quietus make

With a bare bodkin? who would fardels bear,

* This is said to have been previously used by Talleyrand.

To grunt and sweat under a weary life,
 But that the dread of something after death—
 The undiscovered country, from whose bourn
 No traveller returns—puzzles the will
 And makes us rather bear those ills we have
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all :
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought,
 And enterprises of great pith and moment,
 With this regard, their currents turn awry,
 And lose the name of action. SHAKS. *Hamlet*, act iii. sc. 1.

Body—For of the soul the *body form doth take* ;
 For soul is form, and doth the body make.

SPENSER, *Hymn in Honour of Beauty*, l. 132.

Bond—Is it so *nominated in the bond* ?

SHAKS. *Merchant of Venice*, act iv. sc. 1.

Bondman—Who is here so base that *would be a bondman* ? If any,
 speak ; for him have I offended.

SHAKS. *Julius Cæsar*, act iii. sc. 2.

Bones—Full fathom five thy father lies ;

Of his *bones are coral* made ;

Those are pearls that were his eyes ;

Nothing of him that doth fade

But doth suffer a sea-change

Into something rich and strange. SHAKS. *Tempest*, act i. sc. 2.

Bones—For ye are like unto whited sepulchres, which indeed appear beautiful outward, but are within *full of dead men's bones*.

Matt. xxiii. 27.

Bones—The evil that men do lives after them ;

The *good is oft interred with their bones*.

SHAKS. *Julius Cæsar*, act iii. sc. 2.

Bones—An old man, broken with the storms of state,

Is come to *lay his weary bones* among ye ;

Give him a little earth for charity !

SHAKS. *K. Henry VIII*, act iv. sc. 2.

Booby—When yet was ever found a mother

Who'd give her booby for another ?

GAY, *The Mother, Nurse, and Fairy*.

Book—He hath never fed of the *dainties that are bred in a book*.

SHAKS. *Love's Labour's Lost*, act iv. sc. 2.

Book—*As good almost kill a man as kill a good book.* Who kills a man, kills a reasonable creature, God's image; but he who destroys a good book kills reason itself. MILTON, *Areopagitica*.

Book—*Your face, my thane, is as a book,* where men
May read strange matters. SHAKS. *Macbeth*, act i. sc. 5.

Book—Boughs are daily rifled
By the gusty thieves,
And the *book of Nature*
Getteth short of leaves. HOOD, *The Seasons*.

Book—A good book is the precious life-blood of a master spirit,
embalmed and treasured up on purpose to a life beyond life.
MILTON, *Areopagitica*.

Book—Often have I sighed to measure
By myself a lonely pleasure,
Sighed to *think I read a book*,
Only read perhaps by me.
WORDS. (*To the Small Celandine*) *From Poems of Fancy*.

Book—The painful warrior, famousd for fight,
After a thousand victories once foiled,
Is from the *book of honour razed* quite,
And all the rest forgot for which he toiled.
SHAKS. *Sonnets*, son. xxv.

Book—'Tis pleasant, sure, to see one's name in print;
A *book's a book*, although there's nothing in't.
BYRON, *English Bards and Scotch Reviewers*, l. 51.

Books—Too careless often as our years proceed,
What friends we sort with or *what books we read*.
COWPER, *Tirocinium*, l. 118.

Books—*Books cannot always please*, however good;
Minds are not ever craving for their food.
CRABBE, *The Borough*, letter xxiv. Schools.

Books—He might have been a clever man by nature, but he laid
so many *books on his head* that his brain had not room to move.
ROBERT HALL, *Life*

Books—Of *making many books there is no end*; and much study
is a weariness of the flesh. ECCLES. xii. 12.

Books—Learning hath gained most by those *books by which the*
printers have lost. FULLER (*The Virtuous Lady*), *Of Books*.

Books—*Some books are to be tasted*, others to be swallowed, and
some few to be chewed and digested. BACON, *Ess. i. Of Studies*.

Books—Up! up! my friend, and *quit your books*,
 Or surely you'll grow double;
 Up! up! my friend, and clear your looks;
 Why all this toil and trouble?

WORDSWORTH, *The Tables Turned*.

Books—The *spectacles of books*.

DRYDEN, *Essay on Dramatic Poetry*.

Books— My only *books*
 Were *woman's looks*,
 And folly's all they've taught me.

MOORE, *The Time I've Lost*, &c.

Books—*Books which are no books*.

LAMB, *Detached Thoughts on Books*.

Books— Here the heart
 May give a useful lesson to the head,
 And Learning *wiser grow without his books*.

COWPER, *Task*, bk. vi. *Winter Walk at Noon*.

Bo-peep—Her pretty feet, like snails, did creep
 A little out, and then,
 As if they *played at Bo-peep*,
 Did soon draw in again.*

HERRICK, *On her Feet*.

Bored—Society is now one polished horde,
 Formed of two mighty tribes, the *bored and bored*.

BYRON, *Don Juan*, can. xiii. st. 93.

Born—*Born only to consume the fruits of the earth*.†

HORACE (Smart).

Born—And *better had they ne'er been born*,
 Who read to doubt, or read to scorn.

SCOTT, *The Monastery*, vol. i. ch. 12.

Born—*Born in the garret*, in the kitchen bred. BYRON, *A Sketch*.

Born—I was not *born under a rhyming planet*.

SHAKS. *Much Ado about Nothing*, act v. sc. 2.

* Her feet beneath her petticoat
 Like little mice stole in and out,
 As if they feared the light;
 But oh! she dances such a way,
 No sun upon an Easter day
 Is half so fine a sight.

SIR JOHN SUCKLING, *Ballad on a Wedding*.

† *Fruges consumere nati*.—HOR. Ep. ii. bk. i. l. 27.

* Herrick plagiarised and spoilt this.

Born—Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear;
Full many a flower is *born to blush unseen*,
And waste its sweetness on the desert air.

GRAY, *Elegy in a Country Churchyard*.

Borne—In the lost battle,

Borne down by the flying,
Where mingles war's rattle

With groans of the dying. SCOTT, *Marmion*, can. iii. st. 10.

Borrower—Neither a borrower nor a lender be;

For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all to thine own self be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.

SHAKS. *Hamlet*, act i. sc. 3.

Borrowing—He that goes a borrowing goes a sorrowing.

FRANKLIN, *Poor Richard's Almanack*.

Bosom—No farther seek his merits to disclose,
Or draw his frailties from their dread abode,
(There they alike in trembling hope repose,)
The bosom of his Father and his God.

GRAY'S *Elegy, The Epitaph*.

Bosom— O bosom, black as death!

O limed soul, that, struggling to be free,
Art more engaged! Help, angels! Make assay!
Bow, stubborn knees! and, heart with strings of steel,
Be soft as sinews of the new-born babe!

SHAKS. *Hamlet*, act iii. sc. 3.

Bosom—My bosom's lord sits lightly in his throne.

SHAKS. *Romeo and Juliet*, act v. sc. 1.

Bosomed—Meadows trim with daisies pied,

Shallow brooks and rivers wide,
Towers and battlements it sees,

Bosomed high in tufted trees.

MILTON, *L' Allegro*, l. 75.

Bosoms—Come home to men's business and bosoms.

BACON, *Dedication to the Essays*, ed. 1616.

Boston—Solid men of Boston, make no long orations;

Solid men of Boston, drink no deep potations.

MORRIS, *Billy Pitt and the Farmer*.

Botanize—One that would peep and *botanize*
Upon his mother's grave.

WORDSWORTH, *A Poet's Epitaph*, st. 6.

Both—And *both* were young, and one was beautiful.

BYRON, *The Dream*, st. 2.

Both—*Both* were so young, and one so innocent,
That bathing passed for nothing.

BYRON, *Don Juan*, can. ii. v. 172.

Bottle—Should next campaign

Send us to Him that made us, boys,
We're free from pain ;
But should we remain,
A bottle and kind landlady
Soothes all again.

GEN. WOLFE (The Night before his Death).

Bottom—Bless thee, *Bottom*! bless thee! thou art translated.

SHAKS. *Midsummer-Night's Dream*, act iii. sc. 1.

Bounds—Not stepping o'er the *bounds of modesty*.

SHAKS. *Romeo and Juliet*, act iv. sc. 2.

Bounty—*Large* was his *bounty*, and his soul sincere,

Heav'n did a recompense as largely send :

He gave to Mis'ry, all he had, a tear,

He gained from Heav'n ('twas all he wish'd) a friend.

GRAY's *Elegy, The Epitaph*.

Bourbon—Nobles and heralds, by your leave,

Here lies what once was Matthew Prior;

The son of Adam and of Eve :

Can *Bourbon* or *Nassau* claim higher ?

PRIOR, *A Jocular Epitaph on Himself*.*

* Johnnie Carpegie lais here,
Descendit of Adam & Eve.
Gif ony man can gang hieher,
I'se willing gie him leve.

Quoted by Mr. Singer, *Notes and*

Queries, 1st Series, vol. i. p. 482.

Prior wrote the following for his own tombstone :—

" To me was given to die. To thee 'tis given
To live ; alas ! one moment sets us even :—
Mark ! how impartial is the gift of Heaven !"

Bowels—O Earth, behold, I kneel upon thy bosom,
And bend my flowing eyes to stream upon
Thy face, imploring thee that thou wilt yield;
Open thy *bowels of compassion*.

CONGREVE, *Mourning Bride*, act iv. sc. 7.

Bowels—And that it was great pity, so it was,
That villanous saltpetre should be digged
Out of the *bowels of the harmless earth*,
Which many a good tall fellow had destroyed
So cowardly; and, but for these vile guns,
He would himself have been a soldier.

SHAKS. *K. Henry IV*, part i. act i. sc. 3.

Bowels—Thus far into the *bowels of the land*
Have we marched on without impediment.

SHAKS. *K. Richard III*, act v. sc. 2.

Bowl—There St. John mingles *with my friendly bowl*,
The feast of reason and the flow of soul.

POPE, *Imitations of Horace*, bk. ii. sat. i. l. 127.

Bowl—Or ever the silver cord be loosed, or the *golden bowl be broken*,
or the pitcher be broken at the fountain, or the wheel
broken at the cistern. *Ecclesiastes* xii. 6.

Boy—Ah, happy years! once more *who would not be a boy?*

BYRON, *Childe Harold's Pilgrimage*, can. ii. st. 23.

Boy—Though the deep heart of existence beat for ever *like a boy's*.

TENNYSON, *Locksley Hall*.

Boyish—The time hath been, a *boyish blushing time*,
When modesty was scarcely held a crime.

CHAS. CHURCHILL, *Times*, l. 1.

Boys—And when with envy time transported

Shall think to rob us of our joys,

You'll in your girls again be courted,

And I'll go wooing in my boys. PERCY'S RELIQUES, *Winefreda*.

Bozrah—Who is this that cometh from Edom, with dyed garments
from *Bozrah?* *Isaiah* lxiii. 1.

Braggart—O, I could play the woman with mine eyes,

And *braggart with my tongue!* SHAKS. *Macbeth*, act iv. sc. 3.

Brain—Is this a dagger which I see before me,
 The handle toward my hand ? * * *
 Art thou not, fatal vision, sensible
 To feeling as to sight ? or art thou but
 A dagger of the mind, a false creation
 Proceeding from the *heat-oppressed brain*?

SHAKS. *Macbeth*, act ii. sc. 1.

Brain—Shall quips, and sentences, and these *paper bullets of the brain* awe a man from the career of his humour ?

SHAKS. *Much Ado About Nothing*, act ii. sc. 3.

Brain—*Brain him with his lady's fan.*

SHAKS. *K. Henry IV*, part i. act ii. sc. 3.

Brain—*Memory, the warder of the brain.*

SHAKS. *Macbeth*, act i. sc. 7.

Brain—This is the *very coinage of your brain.*

SHAKS. *Hamlet*, act iii. sc. 4.

Brain—Within the book and *volume of my brain.* *Ibid.* act i. sc. 5.

Brains—*Cudgel thy brains* no more about it. *Ibid.* act v. sc. 1.

Brains—O God, that men should put an enemy in their mouths,
 to *steal away their brains.*

SHAKS. *Othello*, act ii. sc. 3.

Brains—

The times have been

That, when the *brains were out*, the man would die,

And there an end ; but now they rise again,

With twenty mortal murders on their crowns,

And push us ~~from~~ our stools.

SHAKS. *Macbeth*, act iii. sc. 4.

Brains—"What do you mix your colours with, Mr. Opie ?"

"With *brains*, sir."

DR. J. BROWNE, *Horæ Subsecivæ*.

Brandy—Claret is the liquor for boys, port for men ; but he who
 aspires to be a *hero must drink brandy.*

JOHNSON, *Boswell's Life of Johnson*.

Brass—Men's *evil manners live in brass* ; their virtues

We write in water.

SHAKS. *K. Henry VIII*, act iv. sc. 2.

Brass—As *sounding brass*, or a tinkling cymbal. 1 *Cor.* xiii. 1.

Brave—None but the *brave deserves the fair.*

DRYDEN, *Alexander's Feast*, l. 15.

Brave—*How sleep the brave* who sink to rest,

By all their country's wishes blessed ? COLLINS, *Ode in 1746*.

Brave—The combat deepens. *On, ye brave,*

Who rush to glory, or the grave !

CAMPBELL, *Hohenlinden*.

Breach—But, to my mind,—though I am native here,
And to the manner born,—it is a custom
More honour'd in the breach than the observance.

SHAKS. *Hamlet*, act i. sc. 4.

Bread—Gets him to rest, crammed with *distressful bread*.

SHAKS. *K. Henry V*, act iv. sc. 1.

Bread—Stolen waters are sweet, and *bread eaten in secret* is pleasant.

Prov. ix. 17.

Bread—*Man shall not live by bread alone.*

Matt. iv. 4.

Bread—Cast thy *bread upon the waters*; for thou shalt find it after many days.

Eccles. xi. 1.

Bread—He was the Word that spake it;

He took the *bread and brake it*;

And what that Word did make it,

I do believe and take it.* DR. DONNE, *Div. Poems on the Sac.*

Break—*Break, break, break,*

At the foot of thy crags, O sea!

But the tender grace of a day that is dead

Will never come back to me.

TENNYSON, *Poems*.

Breakfast—You may as well say that's a valiant flea that dare eat his *breakfast on the lip of a lion.*

SHAKS. *K. Henry V*, act iii. sc. 7.

Breast—He that has light *within his own clear breast*

May sit i' th' centre and enjoy bright day;

But he that hides a dark soul and foul thoughts,

Benighted walks under the mid-day sun. MILTON, *Comus*, l. 381.

Breastplate—*What stronger breastplate* than a heart untainted?

Thrice is he armed that hath his quarrel just;

And he but naked, though locked up in steel,

Whose conscience with injustice is corrupted.

SHAKS. *K. Henry VI*, part ii. act iii. sc. 2.

Breath—Ill fares the land, to hastening ills a prey,

Where wealth accumulates, and men decay;

Princes and lords may flourish, or may fade,

A *breath can make them*, as a breath has made;

But a bold peasantry, their country's pride,

When once destroyed, can never be supplied.

GOLDSMITH, *The Deserted Village*, l. 51.

* Commonly attributed to Queen Elizabeth in her youth; wrongly quoted in Goldsmith's *England*, 38th Edition.

Breath—When the good man holds his breath
(For the good man never dies).

MONTGOMERY, *The Wanderer of Switzerland*.

Breath—One more unfortunate

Wearied of breath,
Rashly importunate,
Gone to her death.

HOOD, *The Bridge of Sighs*.

Breathes—And all the landscape—earth, and sky, and sea—

Breathes like a bright-eyed face that laughs out openly.

LEIGH HUNT, *Rimini*, can. 1.

Breathes—*Breathes there the man*, with soul so dead,

Who never to himself hath said,
This is my own, my native land?

SCOTT, *The Lay of the Last Minstrel*, can. vi. st. 1.

Breathing—But animate with deity alone,

In deathless glory lives the breathing stone.

MILMAN, *Belvidere Apollo*, l. 12.

Breech—As quick as lightning, in the breech,

Just in the place where honour's lodged,

As wise philosophers have judged,

Because a kick in that place more

Hurts honour than deep wounds before.

BUTLER, *Hudibras*, pt. ii. can. iii. l. 1067.

Breeches—A shiſſing, breeches, and chimæras dire.

PHILLIPS, *Splendid Shilling*, l. 7.

Breeches—Without black velvet breeches, what is man?

BRAMSTON, *Man of Taste*.

Breeches—King Stephen was a worthy peer,

His breeches cost him but a crown;

He held them sixpence all too dear,

With that he called the tailor lown.

SHAKS. *Othello*, act ii. sc. 3.

Breed—Rome, thou hast lost the breed of noble bloods.

SHAKS. *Julius Cæsar*, act i. sc. 2.

Brentford—United, yet divided, twain at once—

So sit two kings of Brentford on one throne.

COWPER, *The Task*, bk. i. *The Sofa*.

Brethren—Behold, how good and how pleasant it is for brethren to dwell together in unity!

Psalms cxxxiii. 1.

Brevity—*Brevity is the soul of wit.* SHAKS. *Hamlet*, act ii. sc. 2.

Bribe—*Too poor for a bribe, and too proud to importune,*

He had not the method of making a fortune.

GRAY, *On his Own Character.*

Bricks—Sir, he made a chimney in my father's house, and the bricks are alive at this day to testify it.

SHAKS. *K. Henry VI*, part ii. act iv. sc. 2.

Bride—Beautiful Venice! *bride of the Sea.*

J. E. CARPENTER, *Songs.*

Bridge—I stood in Venice, on the *Bridge of Sighs*;

A palace and a prison on each hand.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 1.

Brief—*Hamlet.* Is this the prologue, or the pocsy of a ring?

Ophelia. 'Tis brief, my lord.

Hamlet. As woman's love.

SHAKS. *Hamlet*, act iii. sc. 2.

Brief—*Brief as the lightning* in the collied night,

That, in a spleen, unfolds both heaven and earth,

And, ere a man hath power to say, Behold!

The jaws of darkness do devour it up:

So quick bright things come to confusion.

SHAKS. *Midsummer-Night's Dream*, act i. sc. 1.

Briers—O, how full of briers is this working-day world!

SHAKS. *As You Like It*, act i. sc. 3.

Brigade—"Forward the *Light Brigade*!

Charge for the guns!" he said:

Into the valley of death

Rode the Six Hundred.

TENNYSON, *Charge of the Light Brigade.*

Bright—Failed the bright promise of your early days.

HEBER, *Palestine.*

Bright—By Heaven, methinks it were an easy leap

To pluck bright honour from the pale-faced moon;

Or dive into the bottom of the deep,

Where fathom-line could never touch the ground,

And pluck up drowned honour by the locks.

SHAKS. *King Henry IV*, part i. act i. sc. 2.

Bright—*Bright Apollo's lute* strung with his hair.

SHAKS. *Love's Labour's Lost*, act iv. sc. 2.

Bright— 'Twere all one
That I should love a *bright particular star*
And think to wed it; he is so above me.
SHAKS. *All's Well that Ends Well*, act i. sc. 1.

*Bright—*There's not in the wide world a valley so sweet
As that vale in whose bosom the *bright waters meet*.
MOORE, *The Meeting of the Waters*.

Bright-eyed—Bright-eyed Fancy, hovering o'er,
Scatters from her pictured urn
Thoughts that breathe and words that burn.
GRAY, *The Progress of Poesy*, part iii. st. 3.

Brightest—Brightest and best of the sons of the morning!
Dawn on our darkness and lend us thine aid.
HEBER, *Christmas Hymn*.

Britannia—Britannia needs no bulwarks,
No towers along the steep;
Her march is o'er the mountain-waves,
Her home is on the deep. CAMPBELL, *Ye Mariners of England*.

Britannia—Rule, Britannia, Britannia rules the waves;
Britons never will be slaves. THOMSON, *Alfred*, act ii. sc. 5.

Broad-based—Broad-based upon her people's will,
And compassed by the inviolate sea.
TENNYSON, *Dedication of Poems*.

*Broadcloth—*An honest man, close buttoned to the chin,
Broadcloth without, and a warm heart within.
COWPER, *Epistle to Joseph Hill*.

*Brook—*Standing, with reluctant feet,
Where the *brook and river meet*,
Womanhood and childhood fleet. LONGFELLOW, *Maidenhood*.

Brook— The moon looks
On many brooks;
The *brook can see no moon* but this.
MOORE, *While gazing on the Moon's Light*.

Brook—A noise like of a hidden brook
In the leafy month of June.
COLERIDGE, *The Ancient Mariner*, part v.

*Brook—*Oh for a seat in some poetic nook,
Just hid with trees and *sparkling with a brook!*
HUNT, *Politics and Poetics*.

- Brither*—His ancient, trusty, drouthy crony;
 Tam lo'ed him like a *vera brither*;
 They had been fou for weeks together. BURNS, *Tam O'Shanter*.
- Brother*—Affliction's sons are brothers in distress;
 A brother to relieve, how exquisite the bliss!
 BURNS, *A Winter's Night*.
- Brother's keeper*—Am I my brother's keeper? Gen. iv. 9.
- Brotherhood*—Sweet are the pleasures that to verse belong,
 And doubly sweet a *brotherhood in song*. KEATS, *Epistles*.
- Brotherhood*—Monastic brotherhood, upon rock aerial.
 WORDSWORTH, *The Excursion*, bk. iii.
- Brothers*—Men, my brothers, men the workers, ever reaping some-
 thing new. TENNYSON, *Locksley Hall*.
- Brows*—Where sits our sulky, sullen dame,
 Gathering her brows like gathering storm,
 Nursing her wrath to keep it warm. BURNS, *Tam O'Shanter*.
- Bruised*—A bruised reed shall he not break, and the smoking flax
 shall he not quench. ISAIAH xlii. 3.
- Brutus*—For Brutus is an honourable man;
 So are they all, all honourable men.
 SHAKS. *Julius Cæsar*, act iii. sc. 2.
- Bubbles*—The earth hath bubbles, as the water has,
 And these are of them. SHAKS. *Macbeth*, act i. sc. 3.
- Bubbling*—A solitary shriek, the bubbling cry
 Of some strong swimmer in his agony.
 BYRON, *Don Juan*, can. ii. st. 53.
- Bucket*—The old oaken bucket, the iron-bound bucket,
 The moss-covered bucket, which hung in the well.
 ELIZA COOK.*
- Buckets*—From reveries so airy, from the toil
 Of dropping buckets into empty wells,
 And growing old in drawing nothing up.
 COWPER, *The Task*, bk. iii. *The Garden*.
- Buckram*—Thou knowest my old ward; here I lay, and thus I bore
 my point. Four rogues in buckram let drive at me.
 SHAKS. *K. Henry IV*, part i. act ii. sc. 4.

* Also claimed by an American author, Woodworth.

Bud—Ere sin could blight, or sorrow fade,
 Death came with friendly care;
 The opening *bud* to heaven conveyed,
 And bade it blossom there. COLERIDGE, *Epitaph on an Infant*.

Bugle-horn—Where, where was Roderick then?
 One blast upon his bugle-horn
 Were worth a thousand men.
 SCOTT, *The Lady of the Lake*, can. vi. st. 18.

Bugles—Our bugles sang truce, for the night cloud had lowered,
 And sentinel stars set their watch in the sky.
 CAMPBELL, *The Soldier's Dream*.

Builded—He *builded* better than he knew. EMERSON, *The Problem*.

Built—I built my soul a lordly pleasure-house,
 Wherein at ease for aye to dwell.
 I said, "O soul, make merry and carouse,
 Dear soul, for all is well." TENNYSON, *Palace of Art*.

Built— He knew
 Himself to sing, and build the lofty rhyme.
 MILTON, *Lycidas*, l. 10.

Built—Built God a church, and laughed His word to scorn.
 COWPER, *Retirement*.

Built—Built in the eclipse, and rigged with curses dark.
 MILTON, *Lycidas*, l. 101.

Bulwark—The royal navy of England hath ever been its greatest
 defence and ornament; it is its ancient and natural strength,—
 the floating bulwark of our island.

SIR W. BLACKSTONE, *Commentaries*, vol. i. p. 418.

Burden—Which have borne the burden and heat of the day.
 MATT. xx. 12.

Burden—Whoe'er offends, at some unlucky time
 Slides in verse, and hitches in a rhyme;
 Sacred to ridicule his whole life long,
 And the sad burden of some merry song.
 POPE, *Imitations of Horace*, bk. ii. sat. i. l. 76.

Burden— That blessed mood,
 In which the burden of the mystery,
 In which the heavy and the weary weight
 Of all this unintelligible world
 Is lightened. WORDSWORTH, *Tintern Abbey*.

Burden—For every man shall bear his own burden. Gal. vi. 5.

Burden—And the grasshopper shall be a burden. Eccles. xii. 5.

Burglary—Flat burglary as ever was committed!

SHAKS. *Much Ado about Nothing*, act iv. sc. 2.

Burnished—Mislike me not for my complexion,

The shadowed livery of the burnish'd sun.

SHAKS. *Mer. of Ven.* act ii. sc. 1.

Burnt—The light aerial gallery, golden railed,

Burnt like a fringe of fire.

TENNYS.

Burst—Let me not burst in ignorance!

SHAKS. *H.*

Bush—Good wine needs no bush. SHAKS. *As You Like It*.

Bush—Suspicion always haunts the guilty mind;

The thief doth fear each bush an officer.

SHAKS. *K. Henry VI*, part iii. act v. sc. 6.

Bushel—Neither do men light a candle and put it under a bushel,
but on a candlestick; and it giveth light unto all that are in the
house. Matt. v. 15.

Busy—Towered cities please us then,

And the busy hum of men.

MILTON, *L'Allegro*, l. 117.

Butter—She brought forth butter in a lordly dish. Judges v. 25.

Butterfly—Satire or sense, alas! can Sporus feel,

Who breaks a butterfly upon a wheel?

POPE, *Prol. to the Sat.* l. 307.

Button—On Fortune's cap we're not the very button.

SHAKS. *Hamlet*, act ii. sc. 2.

Buy—Buy the truth, and sell it not.

Prov. xxiii. 23.

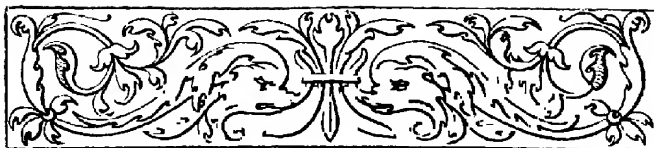
By—By foreign hands thy dying eyes were closed,

By foreign hands thy decent limbs composed,

By foreign hands thy humble grave adorned,

By strangers honoured, and by strangers mourned.

POPE, *To the Memory of an Unfortunate Lady*.



CABINED—CÆSAR.



CABINED—*Cabined, cribbed, confined, bound in
To saucy doubts and fears.*

SHAKS. *Macbeth*, act iii. sc. 4.

Cadmean—*A Cadmean victory.* Greek Proverb.*

Cæsar—*Imperious Cæsar, dead, and turned to clay,
Might stop a hole to keep the wind away.*

SHAKS. *Hamlet*, act v. sc. 1.

Cæsar—*Cæsar had his Brutus*—Charles the First his Cromwell—
and George the Third ("Treason!" cried the Speaker) may profit
by their example. If this be treason, make the most of it.

PATRICK HENRY, *Speech*, 1766.

Cæsar—
*Put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny.*

SHAKS. *Julius Cæsar*, act iii. sc. 2.

Cæsar—*Not that I loved Cæsar less, but that I loved Rome more.*
Ibid. act iii. sc. 2.

Cæsar—*But yesterday, the word of Cæsar might
Have stood against the world; now lies he there,
And none so poor to do him reverence.*

SHAKS. *Julius Cæsar*, act iii. sc. 2.

Cæsar—*Cæsar's wife should be above suspicion.*

LANGHORNE, *Plutarch, Vit. Cæs.* ch. 10.

* A victory in which the conquerors suffered as much as the defeated.
Καὶ μὴν τις νίκη.—HERODOTUS, i. 166.

Cæsar—One self-approving hour whole years outweighs
Of stupid starers and of loud huzzas:
And more true joy Marcellus exiled feels,
Than *Cæsar with a Senate* at his heels.

POPE, *Essay on Man*, ep. iv. l. 225.

Cage—Stone walls do not a prison make,
Nor iron bars a cage;
Minds innocent and quiet take
That for an hermitage. LOVELACE, *To Althea, from Prison*.

Cain—God the first garden made, and the first city *Cain*.^{*}
COWLEY, *The Garden*, ESS. V.

Cake—My cake is dough. SHAKS. *Taming of the Shrew*, act v. sc. 1.

Cake—But what are wishes? Wishes will not do:
One cannot eat one's cake and have it too.
ISAAC BICKERSTAFF, *Thomas and Sally, a burletta*.

Cakes—*Sir Toby*. Dost thou think, because thou art virtuous, there shall be no more cakes and ale?
Clown. Yes, by Saint Anne! and ginger shall be hot i'the mouth, too. SHAKS. *Twelfth Night*, act ii. sc. 3.

Calamity—*Calamity is man's true touchstone*.
BEAUMONT and FLETCHER, *Four Plays in One*.

Caledonia—O *Caledonia!* stern and wild,
Meet nurse for a poetic child!
Land of brown heath and shaggy wood;
Land of the mountain and the flood.
SCOTT, *Lay of the Last Minstrel*, can. vi. st. 2.

Calf—Thou wear a lion's hide! doff it for shame,
And hang a calf's skin on those recreant limbs.
SHAKS. *K. John*, act iii. sc. 1.

Calm—The steady temper, Portius,
Can look on guilt, rebellion, fraud, and Cæsar,
In the calm lights of mild philosophy. ADDISON, *Cato*, act i. sc. 1.

Calumny—Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny.
SHAKS. *Hamlet*, act iii. sc. 1.

^{*} God made the country, and man made the town.
COWPER, *The Task*, bk. i.

Cambuscan—Or call up him that left half-told
The story of Cambuscan bold. MILTON, *Il Penseroso*, l. 109.

Cambyses—In King *Cambyses' vein.*
 SHAKS. *K. Henry IV*, part i. act ii. sc. 4.

Camel—It is easier for a *camel* to go through the eye of a needle,
 than for a rich man to enter into the kingdom of God.
 MATT. xix. 24.

Can—*Can any mortal mixture of earth's mould*
Breathe such divine, enchanting ravishment?
 MILTON, *Comus*, l. 244.

Can—*Can such things be,*
And overcome us like a summer's cloud,
Without our special wonder? SHAKS. *Macbeth*, act iii. sc. 4.

Candied—No, let the *candied tongue* lick absurd pomp;
 And crack the pregnant hinges of the knee,
 Where thrift may follow fawning. SHAKS. *Hamlet*, act iii. sc. 2.

Candle—How far that little *candle throws his beams!*
So shines a good deed in a naughty world.
 SHAKS. *Mer. of Venice*, act v. sc. 1.

Candle—In faith methinks some better wayes
 On y^r behalfe mighte well be soughte,
 Than to compare (as you haue done)
To matche the candie with the sunne.
 EARL OF SURREY, *Praise of his Love*.

Candle—To-morrow, and to-morrow, and to-morrow,
 Creeps in this petty pace from day to day,
 To the last syllable of recorded time;
 And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle!
 Life's but a walking shadow, a poor player
 That struts and frets his hour upon the stage,
 And then is heard no more; it is a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing. SHAKS. *Macbeth*, act v. sc. 5.

Cankers—The *cankers of a calm world* and a long peace.
 SHAKS. *K. Henry IV*, part i. act iv. sc. 2.

Cannot—I *cannot but remember* such things were
 That were most precious to me. SHAKS. *Macbeth*, act iv. sc. 3.

Canon—O that this too, too-solid flesh would melt,
 Thaw, and resolve itself into a dew !
 Or that the Everlasting had not fixed
 His *canon 'gainst self-slaughter* ! O God ! O God !
 How weary, stale, flat, and unprofitable
 Seem to me all the uses of this world !

SHAKS. *Hamlet*, act i. sc. 2.

Canopied—And they were *canopied by the blue sky*,
 So cloudless, clear, and purely beautiful,
 That God alone was to be seen in Heaven. BYRON, *The Dream*, st. 4.

Cap—A very riband in the *cap of youth*. SHAKS. *Ham.* act iv. sc. 7.

Captain—And simple truth miscalled simplicity,
 And *captive* good attending *captain ill*. SHAKS. *Sonnets*, son. lxvi.

Captain—That in the *captain's* but a *choleric word*
 Which in the soldier is flat blasphemy.

SHAKS. *Measure for Measure*, act ii. sc. 2.

Capulets—I would rather sleep in the corner of a little country
 churchyard than in the *tomb of all the Capulets*.

BURKE, *Letter to Matt. Smith*.

Carcass—For wheresoever the *carcass is*, *there will the eagles* be
 gathered together. MATTHEW xxiv. 28.

Care—*Care to our coffin adds a nail*, no doubt,
 And every grin, so merry, draws one out.

DR. WOLCOT, *Expostulatory Odes*, ode xv.

Care—*Cast away care* ; he that loves sorrow
 Lengthens not a day, nor can buy to-morrow ;
 Money is trash ; and he that will spend it,
 Let him drink merrily, Fortune will send it.

JOHN FORD and T. DEKKER, *The Sun's Darling*.

Care—*Care keeps his watch* in every old man's eye.

SHAKS. *Romeo and Juliet*, act ii. sc. 3.

Care—
 As the ancients
 Say wisely, have a *care o' th' main chance*,
 And look before you ere you leap,
 For, as you sow, y'are like to reap.

BUTLER, *Hudibras*, pt. ii. can. ii. l. 601.

Care—I am sure *care's an enemy to life*.

SHAKS. *Twelfth Night*, act i. sc. 3.

Cares—Full little knowest thou, that hast not tride,
 What hell it is in suing long to bide;
 To loose good dayes that might be better spent;
 To wast long nights in pensive discontent;
 To speed to-day, to be put back to-morrow;
 To feed on hope, to pine with feare and sorrow.

* * * *

To *fret thy soule with crosses and with cares*;
 To eat thy heart through comfortlesse dispaire;
 To fawne, to crowche, to waite, to ride, to ronne,
 To spend, to give, to want, to be undonne.

SPENSER, *Mother Hubbard's Tale*, l. 395.

Cures—By *sports like these are all their cares beguiled*;
 The sports of children satisfy the child.

GOLDSMITH, *The Traveller*, l. 153.

Cart—Now fitted the halter, *now traversed the cart*,
 And often took leave, but was loth to depart.

MATT. PRIOR, *The Thief and the Cordelier*.

Casca—See, what a rent *the envious Casca* made!

SHAKS. *Julius Cæsar*, act iii. sc. 2.

Cassius—Let me have men about me that are fat;
 Sleek-headed men, and such as sleep o' nights;
 Yond' *Cassius has a lean and hungry look* :
 He thinks too much : such men are dangerous. *Ibid.* act i. se. 2.

Cast— I have *set my life upon a cast*,
 And I will stand the hazard of the die.

SHAKS. *K. Richard III*, act v. sc. 4.

Castle—For a *man's house is his castle*.

SIR E. COKE, *Third Institute*, p. 162.

Casuists—Who shall decide, when doctors disagree,
 And soundest *casuists doubt*, like you and me?

POPE, *Moral Essays*, ep. iii. l. 1.

Cat—But thousands die without or this or that,
 Die, and *endow a college or a cat*.

Ibid. l. 95.

Cat—Letting “ I dare not ” wait upon “ I would,”
 Like the poor *cat i' the adage*.

SHAKS. *Macbeth*, act i. sc. 7.

Cat, bell the—But they are lothe to mel
 And lothe to *hang the bel*
About the cattles neck

Fro dred to haue a checke. JOHN SKELTON, *Colin Clout*, l. 140.

Cat—Let Hercules himself do what he may,
The *cat will mew*, and dog will have his day.

SHAKS. *Hamlet*, act v. sc. 1.

Catalogue—*Mur*. We are men, my liege.

Mac. Ay, in the catalogue ye go for men.

SHAKS. *Macbeth*, act iii. sc. 1.

Cataracts— *The sounding cataract*

Haunted me like a passion ; the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
An appetite, a feeling, and a love. WORDSWORTH, *Tintern Abbey*.

Cataracts—Motionless torrents ! *silent cataracts !*

COLERIDGE, *Hymn in the Vale of Chamouni*.

Catastrophe—I'll tickle your catastrophe.

SHAKS. *K. Henry IV*, part ii. act ii. sc. 1.

Catch— The play's the thing

Wherein I'll catch the conscience of the king.

SHAKS. *Hamlet*, act ii. sc. 2.

Catch—Learn of the little nautilus to sail,

Spread the thin oar, and catch the driving gale.

POPE, *Essay on Man*, ep. iii. l. 177.

Cathay—Better fifty years of Europe than a cycle of Cathay.

TENNYSON, *Locksley Hall*.

Cato—Heroic, stoic *Cato*, the sententious,

Who lent his lady to his friend Hortensius.

BYRON, *Don Juan*, cant. vi. st. 7.

Caucasian—Nor these alone : but every legend fair

Which the supreme *Caucasian mind*

Carved out of nature.

TENNYSON, *Palace of Art*.

Cause—Romans, countrymen, and lovers ! hear me for my cause ;
and be silent that you may hear.

SHAKS. *Julius Cæsar*, act iii. sc. 2.

Cause—Shall I ask the brave soldier, who fights by my side

In the cause of mankind, if our creeds agree ?

MOORE, *Come, Send round the Wine*.

Caution—O life ! how pleasant in the morning,

Young Fancy's rays the hills adorning !

Cold, pausing *caution's* lesson scorning,

We frisk away,

Like schoolboys at th' expected warning,

To joy and play.

BURNS, *Ep. to James Smith*.

Cave—And silent as the moon,

When she deserts the night,

Hid in her vacant *interlunar cave*.

MILTON, *Samson Agonistes*, l. 87.

Caviare—'Twas *caviare to the general*. SHAKS. *Ham.* act ii. sc. 2.

Celestial—To whom the angel, with a smile that glowed

Celestial rosy-red, love's proper hue.

MILTON, *Paradise Lost*, bk. viii. l. 618.

Cerberus—You are not like *Cerberus*, *three gentlemen* at once, are
you ? SHERIDAN, *The Rivals*, act iv. sc. 2.

Ceremony—No *ceremony that to great ones* 'longs,

Not the king's crown, nor the deputed sword,

The marshal's truncheon, nor the judge's robe,

Become them with one half so good a grace

As mercy does. SHAKS. *Measure for Measure*, act ii. sc. 2.

Cervantes—O thou ! whatever title please thine ear,

Dean, Drapier, Bickerstaff, or Gulliver ;

Whether thou choose *Cervantes' serious air*,

Or laugh and shake in Rabelais' easy-chair.

POPE, *The Dunciad*, bk. i. l. 19.

Chaff—Gratiano speaks an infinite deal of nothing ; more than any man in all Venice. His reasons are as two grains of wheat *hid in two bushels of chaff* : you shall seek all day ere you find them ; and, when you have them, they are not worth the search.

SHAKS. *Mer. of Venice*, act i. sc. 1.

Chair—There is no flock, however watched and tended,

But one dead lamb is there ;

There is no fireside, howsoe'er defended,

But has *one vacant chair*.

LONGFELLOW, *Resignation*.

Chair—Stretched on the *rack of a too easy chair*,

And heard thy everlasting yawn confess

The pains and penalties of idleness.

POPE, *The Dunciad*, bk. iv. l. 342.

Chamber—The chamber where the good man meets his fate

Is privileged beyond the common walk
Of virtuous life, quite in the verge of heaven

YOUNG, *Night Thoughts*, night ii. l. 633.

Champagne—And we meet, with champagne and a chicken, at last.*

LADY M. W. MONTAGU, *The Lover*.

Chance—A lucky chance that oft decides the fate

Of mighty monarchs.

THOMSON, *The Seasons*, l. 1285.

Change—A change came o'er the spirit of my dream.

BYRON, *The Dream*, st. 3.

Change—Each change of many-coloured life he drew,

Exhausted worlds, and then imagined new.

JOHNSON, *Prologue on the opening of the Drury Lane Theatre*.

Change—Let the great world spin for ever down the ringing grooves of change.

TENNYSON, *Locksley Hall*.

Change—The sky is changed! and such a change! Oh night,

And storm, and darkness! ye are wondrous strong,

Yet lovely in your strength, as is the light

Of a dark eye in woman! Far along,

From peak to peak the rattling crags among,

Leaps the live thunder.

BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 92.

Chanticleer—My lungs began to crow like chanticleer.

SHAKS. *As You Like It*, act ii. sc. 7.

Chaos—Sonorous metal blowing martial sounds:

At which the universal host up sent

A shout that tore Hell's concave, and beyond

Frighted the reign of Chaos and old Night.

MILTON, *Paradise Lost*, bk. i. l. 540.

Chaos—Chaos of thought and passion all confused;

Still by himself abused or disabused;

Created half to rise, and half to fall;

Great lord of all things, yet a prey to all;

Sole judge of truth, in endless error hurled;

The glory, jest, and riddle of the world.

POPE, *Essay on Man*, ep. ii. l. 13.

* What do you say to such a supper with such a woman?

BYRON, *Letter to Moore*.

Chaos— Perdition catch my soul,
But I do love thee! and when I love thee not
Chaos is come again. SHAKS. *Othello*, act iii. sc. 3.

Chapel—Wherever God erects a house of prayer,
The *Devil always builds a chapel* there;
And 'twill be found, upon examination,
The latter has the largest congregation.
DEFOE. *The True-born Englishman*, pt. i. l. 1.

Character—*I leave my character behind me.*
SHERIDAN, *School for Scandal*, act ii. sc. 2.

Characters—'Tis from high life high characters are drawn;
A saint in crape is twice a saint in lawn.
POPE, *Moral Essays*, ep. i. l. 135.

Charge—"Charge! Chester, charge! On! Stanley, on!"
Were the last words of Marmion. SCOTT, *Marmion*, can. vi. st. 32.

Chariest—The *chariest maid* is prodigal enough
If she unmask her beauty to the moon.
SHAKS. *Hamlet*, act i. sc. 3.

Charities—The primal duties shine aloft, like stars;
The *charities, that soothe*, and heal, and bless,
Are scattered at the feet of man, like flowers.
WORDSWORTH, *Excursion*, bk. ix.

Charity—*Charity shall cover the multitude of sins.* 1 Peter iv. 8.

Charity—He hath a tear for pity, and a hand
Open as day for melting charity.
SHAKS. *K. Henry IV*, part ii. act iv. sc. 4.

Charm—Hast thou a *charm to stay the morning star*.
In his steep course? COLERIDGE, *Hymn in the Vale of Chamouni*.

Charmed—I bear a *charmed life*. SHAKS. *Macbeth*, act v. sc. 7.

Charmer—How happy could I be with either,
Were t'other dear charmer away!
GAY, *Beggar's Opera*, act i. sc. 1.

Charmer—Whether the *charmer sinner it*, or saint it,
If folly grow romantic, I must paint it.
POPE, *Moral Essays*, ep. ii. l. 15.

Charms—*Charms strike the sight*, but merit wins the soul.
POPE, *The Rape of the Lock*, can. v. l. 34.

Charybdis—Thus when I shun Scylla, your father, I fall into
Charybdis, your mother. SHAKS. *Mer. of Venice*, act iii. sc. 5.

Chaste—Early, bright, transient, *chaste as morning dew*,
She sparkled, was exhaled, and went to heaven.

YOUNG, *Night Thoughts*, night v. l. 600.

Chaste—She is so chaste, she never understood *the language lust speaks in*; nor with a smile uplands it, although wit appear in the metaphor.

HARRINGTON, *Custara*.

Chatter—*Like a crane or a swallow so did I chatter*. Is. xxxviii. 14.

Chatterton—I thought of *Chatterton*, the marvellous boy,

The shepherd-soul that perched in his pride;

Of him who walked in glory and in joy,

Following his plough along the mountain-side.

WORDSWORTH, *Resolution and Independence*, st. 7.

Cheap—'Tis but a folly to rejoice or boast
How small a price thy well-bought penn'orth cost;
Until thy death thou shalt not fully know
Whether thy purchase be good cheap, or no;
And at that day, believ't, it will appear,
If not *extremely cheap, extremely dear*.

QUARLES, *Div. Fancies*, xcix. *On Buying a Bible*.

Cheap—The *cheap defence of nations*, the nurse of manly sentiment and heroic enterprise is gone.

BURKE, *On the French Revolution*.

Cheat—When I consider *life, 'tis all a cheat*.

Yet, fool'd with hope, men favour the deceit;

Trust on, and think to-morrow will repay:

To-morrow's falser than the former day;

Lies worse; and while it says, "We shall be blest

With some new joys," cuts off what we possessed.

DRYDEN, *Aurungzebe*, act iv. sc. 1.

Cheated—But *I hate to be cheated*, and never will buy
Long years of repentance with moments of joy.

LADY M. W. MONTAGU, *The Lover*.

Cheated—Doubtless the *pleasure is as great*.

Of being cheated as to cheat. BUTLER, *Hudibras*, pt. ii. can. iii. l. 1.

Cheek— She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pined in thought,
And, with a green and yellow melancholy,
She sat, like Patience on a monument,
Smiling at grief.

SHAKS. *Twelfth Night*, act ii. sc. 4.

Cheek—*He that loves a rosy cheek,*

Or a coral lip admires,

Or from star-like eyes doth seek

Fuel to maintain his fires,

As old Time makes these decay,

So his flames must waste away.

CAREW, *Disdain Returned*.

Cheek—It seems she hangs upon the *cheek of Night*

Like a rich jewel in an Ethiop's ear.

SHAKS. *Romeo and Juliet*, act i. sc. 5.

Cheek—Or bid the soul of Orpheus sing

Such notes as, warbled to the string,

Drew iron tears down *Pluto's cheek*. MILTON, *Il Penseroso*, l. 105.

Cheek—See, how she leans her cheek upon her hand!

O that I were a glove upon that hand,

That *I might touch that cheek!*

SHAKS. *Romeo and Juliet*, act ii. sc. 2.

Cheek—'Tis now the summer of your youth : Time has not cropt
the *roses from your cheek*, though sorrow long has washed them.

MOORE, *The Gamester*, act iii. sc. 4.

Cheerful—So didst thou travel on life's common way,

In *cheerful godliness*.

WORDSWORTH, *Sonnets to*

National Independence and Liberty, pt. ii. 14

Cheerful—A man he seems of *cheerful yesterdays*

And confident to-morrows.

WORDSWORTH, *The Excursion*, bk. vii.

Cheese—*Thought the moon was made of green cheese.*

RABELAIS, bk. i. c. 2.

Cheese—And prove that she's not made of *green cheese*.

BUTLER, *Hudibras*, pt. ii. can. iii. l. 203.

Cherrie—The *cherrie of her lips*.

SYDNEY, *Arcadia*, bk. i.

Cherry—There is a garden in her face,

Where roses and white lilies grow ;

A heavenly paradise is that place,

Wherein all pleasant fruits do flow.

There cherries grow that none may buy

Till *cherry ripe* themselves do cry.* R. ALISON, *Recreations*, 1808.

* Herrick, who published his *Hesperides* in 1648, has a song which Nell Gwynne used to sing.

"Cherry ripe, ripe, ripe," I cry;

"Full and fair ones, come and buy."—ED.

Cherry— So we grew together,
Like to a double cherry, seeming parted.
 SHAKS. *Midsummer-Night's Dream*, act iii. sc. 2.

Cherubins— Look how the floor of heaven
 Is thick inlaid with patines of bright gold.
 There's not the smallest orb which thou behold'st
 But in his motion like an angel sings,
 Still quiring to the *young-eyed cherubins*;
 Such harmony is in immortal souls;
 But, whilst this muddy vesture of decay
 Doth grossly close it in, we cannot hear it.
 SHAKS. *Mer. of Venice*, act v. sc. 1.

Chest—The whitewashed wall, the nicely sanded floor,
 The varnished clock that clicked behind the door,
 The chest contrived a double debt to pay,
 A bed by night, a *chest of drawers by day*.
 GOLDSMITH, *The Deserted Village*, l. 227.

Chewing— Pacing through the forest,
Chewing the food of sweet and bitter fancy.
 SHAKS. *As You Like It*, act iv. sc. 3.

Chickens—What! *all my pretty chickens*, and their dam,
 At one fell swoop? SHAKS. *Macbeth*, act iv. sc. 3.

Chickens—To swallow gudgeons ere they're caught,
 And count their chickens ere they're hatched.
 BUTLER, *Hudibras*, pt. ii. can. iii. l. 923.

Chief's pride—*Vain was the chief's*, the sage's pride!
 They had no poet, and they died.
 POPE, *Imitations of Horace*, bk. iv. ode 9.

Chiel—If there's a hole in a' your coats,
 I rede you tent it;
 A chiel 's amang you taking notes,
 And faith he'll prent it.
 BURNS, *On Capt. Grose's Peregrinations through Scotland*.

Child—*Grief fills the room up of my absent child*,
 Lies in his bed, walks up and down with me,
 Puts on his pretty looks, repeats his words,
 Remembers me of all his gracious parts,
 Stuffs out his vacant garments with his form.
 SHAKS. *King John*, act iii. sc. 4.

Child—

I have seen

A curious child, who dwelt upon a tract
Of inland ground, applying to his ear
The convolutions of a smooth-lipped shell;
To which, in silence hushed, his very soul
Listened intensely; and his countenance soon
Brightened with joy; for from within were heard
Murmurings whereby the monitor expressed
Mysterious union with its native sea.

WORDSWORTH, *The Excursion*, bk. iv.

Child—"He is a true-born child from Natur's mould!" said
Pogram with enthusiasm. "He is a true-born child of this
free hemisphere! verdant as the mountains of our country;
bright and flowing as our mineral Licks; unspiled by withering
conventionalities, as air our broad and boundless Pcrearers!
Rough he may be: so air our barrs. Wild he may be: so
air our buffalors. But he is *a child of Natur'*, and a child of
freedom; and his boastful answer to the despot and the tyrant
is, that his bright home is in the settin' sun."

CHARLES DICKENS, *Martin Chuzzlewit*, chap. xxxiv.

Child—On parent knees, *a naked, new-born child*,
Weeping thou sat'st while all around thee smiled;
So live that, sinking in thy last long sleep,
Calm thou mayst smile, while all around thee weep.

SIR W. JONES, *From the Persian*.

Child—

A simple child,

That lightly draws its breath,
And feels its life in every limb,
What should it know of death? WORDSWORTH, *We are Seven*.

Child—And listens like *a three-years child*.

WORDSWORTH, *Lines added to the Ancient Mariner*.

Child—It is *a wise father that knows his own child*.*

SHAKS. *Mer. of Venice*, act. ii. sc. 2.

Child—The child is father of the man.

WORDSWORTH, *My Heart Leaps Up*.

* οὐ γὰρ πῶς τις ἴδεν γένον αὐτοῦς ἀνέγνω.—ODYSSEY, bk. i. l. 216.

"No one ever knew his own father." BUCKLEY'S *Homer*. Pointed out to me by Mr. Thomas L'Estrange, of Donegal. Shakspeare also says:—

Art thou his father?

Ay, sir; so his mother says, if I may believe her.

Child—When I was a child, *I spake as a child.* 1 Cor. xiii. 11.

Child—Yes, *child of suffering*, thou mayst well be sure,
He who ordained the Sabbath loves the poor. HOLMES, *Urania*.

Child—Love is a boy by poets styled:
Then spare the rod and *spoil the child*.*

BUTLER, *Hudibras*, pt. ii. can. i. l. 643.

Child—How sharper than a serpent's tooth it is
To have a thankless child! SHAKS. *K. Lear*, act i. sc. 4.

Child—*Train up a child* in the way he should go; and when he is
old, he will not depart from it. Prov. xxii. 6.

Child's heart—Old wishes, ghosts of broken plans,
And phantom hopes assemble;
And that *child's heart within the man's*
Begins to move and tremble. TENNYSON, *Will. Waterproof*.

Child's sob—But *the child's sob curseth deeper* in the silence
Than the strong man in his wrath.
E. B. BROWNING, *Cry of Children*.

Childhood—I have had playmates, I have had companions,
In *my days of childhood*, in my joyful school-days—
All, all are gone, the old familiar faces.
LAMB, *Old Familiar Faces*.

Childhood—*Childhood shows the man*
As morning shows the day.
MILTON, *Paradise Regained*, bk. iv. l. 220.

Childhood's hour—O, ever thus, from *childhood's hour*,
I've seen my fondest hopes decay;
I never loved a tree or flower,
But 'twas the first to fade away.
MOORE, *The Fire Worshippers*.

Childish—A *childish waste of philosophic pains*.
COWPER, *Tirocinium*, l. 76.

Children—*Children know*,
Instinctive taught, the friend or foe.
SCOTT, *Lady of the Lake*, can. ii. s. 14.

Children—Her *children arise up, and call her blessed*.
Prov. xxxi. 28.

* He that spareth his rod, hateth his son.—Prov. xiii. 24.

- Children*— True, I talk of dreams,
Which are the *children of an idle brain*,
Begot of nothing but vain fantasy.
SHAKS. *Romeo and Juliet*, act i. sc. 4.
- Children*—As *children gathering pebbles* on the shore.
MILTON, *Paradise Regained*, bk. iv. l. 330.
- Children*—Men are but *children of a larger growth*.^{*}
DRYDEN, *All for Love*, prologue.
- Children*—Souls made of fire, and *children of the sun*,
With whom revenge is virtue. YOUNG, *The Revenge*, act v. sc. 2.
- Children*—For the *children of this world* are in their generation
wiser than the children of light. LUKE xvi. 8.
- Children*—*Rachel weeping for her children*, and would not be
comforted, because they are not. MATT. ii. 18.
- Chimæras*—Gorgons, and Hydras, and *Chimæras dire*.
MILTON, *Paradise Lost*, bk. ii. l. 628.
- Chimes*—We have heard the *chimes at midnight*.
SHAKS. *K. Henry IV*, part ii. act iii. sc. 2.
- Chimney-corner*—He cometh unto you with a tale which holdeth
children from play, and old men from the *chimney-corner*.
SIR P. SIDNEY, *The Defence of Poesy*.
- Chinks*—The soul's dark cottage, battered and decayed,
Lets in new light through *chinks that time has made*;
Stronger by weakness, wiser men become
As they draw near to their eternal home.
WALLER, *Verses upon his Divine Poesy*.
- Chin*—Her lips were red, and one was thin,
Compared with that was next her *chin*;
Some bee had stung it newly.
SIR J. SUCKLING, *On a Wedding*.
- Chloris*—Ah, *Chloris*! could I now but sit
As unconcerned as when
Your infant beauty could beget
Nor happiness nor pain.
SIR C. SEDLEY, *The Mulberry Garden*.

^{*} They (men) are but children too, though they have grey hairs and are of a larger size.—SENECA, *De Ira*, cap. viii.

Choose—Misses ! the tale that I relate

This lesson seems to carry—

Choose not alone a proper mate,

But proper time to marry.

COWPER, *Pairing Time Anticipated*.

Choose—And *choose your author* as you choose your friend.

ROSCOMMON, *Translated Verse*.

Chord—There's not a string attuned to mirth

But has its *chord in melancholy*. HOOD, *Ode to Melancholy*.

Chord—There is in souls a sympathy with sounds ;

And as the mind is pitched, the ear is pleased

With melting airs, or martial, brisk, or grave ;

Some chord in unison with what we hear

Is touched within us, and the heart replies.

How soft the music of those village bells,

Falling at intervals upon the ear

In cadence sweet ! COWPER, *Task*, bk. vi. *Winter Walk at Noon*.

Christ—We kind o' thought *Christ went agin war and pillage,*

And that eppyletts worn't the best mark of a Saint.

LOWELL, *Biglow Papers*.

Christian—But it's *curus Christian dooty,*

This ere cuttin' folks's throats.

Ibid.

Christian—A *Christian is God Almighty's gentleman.*

J. C. HARE, *Guesses at Truth*.

Christian—A *Christian is the highest style of man.*

YOUNG, *Night Thoughts*, night iv. l. 788.

Christians—*'Christians have burned each other,* quite persuaded

That all the Apostles would have done as they did.

BYRON, *Don Juan*, can. i. st. 83.

Christmas—At Christmas play, and make good cheer,

For *Christmas comes but once a year.*

TUSSER, *Five Hundred Points of Good Husbandry*, chap. xii.

Chrysolite—One entire and perfect *chrysolite*.

SHAKS. *Othello*, act v. sc. 2.

Church—*Who builds a church to God,* and not to fame,

Will never mark the marble with his name.

POPE, *Moral Essays*, ep. iii. l. 285.

Church—*To kirk the nar*, from God more far,
Has been an old-said saw;
And he that strives to touch a star,
Oft stumbles at a straw.

SPENSER, *Shepherd's Calendar*, Thomalin loq.

Church-door—*Rom.* Courage, man ! the hurt cannot be much.

Mer. No, 'tis not so deep as a well, nor so wide as a church-door; but 'tis enough.

SHAKS. *Romeo and Juliet*, act iii. sc. 1.

Churches—Why are our churches shut with jealous care,
Bolted and barred against our bosom's yearning,
Save for the few short hours of Sabbath prayer
With the bell's toll stately returning?
Why are they shut?

HORACE SMITH, *Why are they Shut?*

Churchyards—'Tis now the very witching time of night,
When churchyards yawn, and hell itself breathes out
Contagion to this world.

SHAKS. *Hamlet*, act iii. sc. 2.

Cimmerian—Melt, and dispel, ye spectre-doubts, that roll
Cimmerian darkness o'er the parting soul!

CAMPBELL, *Pleasures of Hope*, pt. ii. l. 268.

Circumlocution—If another Gunpowder Plot had been discovered half an hour before the lighting of the match, nobody would have been justified in saving the parliament, until there had been half a score of boards, half a bushel of minutes, several sacks of official memoranda, and a family-vault full of ungrammatical correspondence on the part of *The Circumlocution Office*.

CHARLES DICKENS, *Little Dorritt*, chap. x.

Circumstance—The purpose firm is equal to the deed:
Who does the best his circumstance allows,
Does well, acts nobly: angels could no more.

YOUNG, *Night Thoughts*, night ii. l. 90.

Cities—*Far from gay cities* and the ways of men.

POPE, *Odyssey*, bk. xiv. l. 410.

Citizens—Before man made us citizens, great Nature made us men.
LOWELL, *The Capture*.

City—Ye are the light of the world. A city that is set on an hill cannot be hid.

Matt. v. 14.

Civet—Give me an ounce of civet, good apothecary, to sweeten my imagination.

SHAKS. *K. Lear*, act iv. sc. 6.

Civil—*Civil dissension* is a viperous worm
That gnaws the bowels of the commonwealth.
SHAKS. *K. Henry VI*, part i. act v. sc. 1.

Claims—From yon blue heaven above us bent,
The grand old gardener and his wife
Smile at the *claims of long descent*.
TENNYSON, *Lady Clara Vere de Vere*.

Clapper-clawing—Have always been at daggers-drawing,
And one another *clapper-clawing*.
BUTLER, *Hudibras*, part ii. can. ii. l. 79.

Classic—Poetic fields encompass me around,
And still I seem to tread on *classic ground*.
ADDISON, *A Letter from Italy*.

Clay—*Clay and clay* differ in dignity.
R. W. EMERSON, *Conduct of Life*.

Clay—Happy he
With such a mother! faith in womankind
Beats with his blood, and trust in all things high,
Comes easy to him, and though he trip and fall,
He shall not *blind his soul with clay*.
TENNYSON, *The Princess*, can. vii.

Clay—This is the porcelain *clay of human kind*.
DRYDEN, *Don Sebastian*, act i. sc. 1.

Clay—A fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er informed *the tenement of clay*.
DRYDEN, *Absalom and Achitophel*, part i. l. 156.

Clear—As *clear as a whistle*.
M. *The Astrologer*.

Clink—With *clink of hammers* closing rivets up.*
CIBLER, *Richard III, altered*, act v. sc. 1.

Clock—Freshly ran he on ten winters more,
Till, like a *clock worn out* with eating time,
The wheels of weary life at last stood still.
DRYDEN, *Œdipus*, act iv. sc. 1.

* See SHAKS. *K. Henry V*, act iv. chorus.

Clock—"Look at the clock!" said Winifred Pryce,

As she opened the door to her husband's knock,

Then paused to give him a piece of advice—

"You nasty varmint, look at the clock!"

BARRIAM, *Ingoldsby Legends*, p. 88.

Clod—Ay, but to die, and go we know not where;

To lie in cold obstruction, and to rot:

This sensible warm motion to become

A kneaded clod; and the delighted spirit

To bathe in fiery floods, or to reside

In thrilling region of thick-ribbed ice;

To be imprison'd in the viewless winds,

And blown with restless violence round about

The pendent world. SHAKS. *Measure for Measure*, act iii. sc. 1.

Close—At the close of the day, when the hamlet is still,

And mortals the sweets of forgetfulness prove,

When nought but the torrent is heard on the hill,

And nought but the nightingale's song in the grove.

BEATTIE, *The Hermit*.

Clothing—*Clothing the palpable and familiar*

With golden exhalations of the dawn.

COLERIDGE, *The Death of Wallenstein*, act i. sc. 1.

Cloud—A cloud of witnesses.

HEB. xii. 1.

Cloud—Behold, there ariseth a little cloud out of the sea, like a man's hand.

1 KINGS xviii. 44.

Cloud—Was I deceived? or did a sable cloud

Turn forth her silver lining on the night?

MILTON, *Comus*, l. 221.

Clouds—Now is the winter of our discontent

Made glorious summer by this sun of York,

And all the clouds that lowered upon our house

In the deep bosom of the ocean buried.

SHAKS. *K. Richard III*, act i. sc. 1.

Clubs—With spots quadrangular of diamond form,

Ensanguined hearts, clubs typical of strife,

And spades, the emblem of untimely graves.

COWPER, *The Task*, bk. iv. *Winter Evening*.

Coach—Go call a coach, and let a coach be called,

And let the man who calleth be the caller;

And in his calling let him nothing call,

But "Coach! coach! coach!" O for a coach, ye gods!

H. CAREY, *Chrononhotonthologos*, act ii. sc. 4.

Coals—Therefore, if thine enemy hunger, feed him; if he thirst, give him drink: for in so doing thou shalt heap coals of fire on his head.

Rom. xii. 20.

Coals—For thou shalt heap coals of fire upon his head.

Prov. xxv. 22.

Coat—Old Grimes is dead, that good old man,

We ne'er shall see him more:

He used to wear a long black coat,

All buttoned down before.

A. G. GREENE, *Old Grimes*.

Cockloft—Often the cockloft is empty in those which Nature hath built many stories high.

FULLER, *Andronicus*, ad fin. 1.

Coffee—Coffee, which makes the politician wise,

And see through all things with his half-shut eyes.

POPE, *The Rape of the Lock*, can. iii. l. 117.

Coigne—Coigne of vantage.

SHAKS. *Macbeth*, act i. sc. 6.

Coil—I would that I were low laid in my grave;

I am not worth this coil that's made for me.

SHAKS. *K. John*, act ii. sc. 1.

Cold—The cold in clime are cold in blood,

Their love can scarce deserve the name.

BYRON, *The Giaour*, l. 1090.

Cold—The cold, the changed, perchance the dead—anew,

The mourned, the loved, the lost—too many! yet how few!

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 24

Cold—As cold waters to a thirsty soul, so is good news from a far country.

Prov. xxv. 25.

Coldly—Such is the aspect of this shore;

'Tis Greece, but living Greece no more!

So coldly sweet, so deadly fair,

We start, for soul is wanting there. BYRON, *The Giaour*, l. 80.

Coliseum—While stands the Coliseum, Rome shall stand;

When falls the Coliseum, Rome shall fall;

And when Rome falls, the world.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 145.

Cologne—The river Rhine, it is well known,
 Doth wash your city of Cologne;
 But tell me, nymphs! what power divine
 Shall henceforth wash the river Rhine? COLERIDGE, *Cologne*.

Colossus—Why, man, he doth *bestride the narrow world*
Like a Colossus; and we petty men
 Walk under his huge legs, and peep about
 To find ourselves dishonourable graves.
 SHAKS. *Julius Caesar*, act i. sc. 2.

Columbia—Hail, *Columbia!* happy land!
 J. HOPKINSON, *Hail, Columbia*.

Column—Now stir the fire, close the shutters fast,
 Let fall the curtains, wheel the sofa round,
 And while the bubbling and loud hissing urn
 Throws up a steamy column, and the cups,
 That cheer but not inebriate, wait on each,
 So let us welcome peaceful evening in.
 COWPER, *The Task*, bk. iv. *Winter Evening*.

Come—Sport, that wrinkled Care derides,
 And Laughter, holding both his sides,
 Come and trip it as you go
 On the light fantastic toe. MILTON, *L'Allegro*, l. 31.

Come—Come as the winds come, when
 Forests are rended;
 Come as the waves come, when
 Navies are stranded. SCOTT, *Pibroch of Donald Dhu*.

Come—Come, gentle Spring! ethereal mildness, come!
 J. THOMSON, *The Seasons*, Spring, l. 1.

Come—Show his eyes, and grieve his heart!
 Come like shadows, so depart. SHAKS. *Macbeth*, act iv. sc. 1.

Come—Come live with me and be my love,
 And we will all the pleasures prove
 That valleys, groves, and hills, and fields,
 Woods, or steepy mountains, yield.
 C. MARLOWE, *The Passionate Shepherd to his Love*.

Come—Come one, come all! this rock shall fly
 From its firm base as soon as I.
 SCOTT, *The Lady of the Lake*, can. v. st. 10.

- Come—* *Come what come may,*
Time and the hour runs through the roughest day.
SHAKS. *Macbeth*, act i. sc. 3.
- Comforters—**Miscable comforters* are yo all. *Job* xvi. 2.
- Coming—*'Tis the sunset of life gives me mystical lore,
And *coming events cast their shadows before.*
CAMPBELL, *Lochiel's Warning.*
- Commentators—*How *commentators each dark passage shun,*
And hold their farthing candle to the sun.
YOUNG, *Love of Fame*, sat. vii. l. 97.
- Commentators—**Commentators!* worthy folks who too often write
on books as men with diamonds write on glass, obscuring light
with scratches. D. JERROLD, *Man Made of Money*, p. 194.
- Common—*Above the vulgar flight of *common souls.*
MURPHY, *Zenobia*, act v. sc. 2.
- Common—*The meanest floweret of the vale,
The simplest note that swells the gale,
The *common sun*, the air, the skies,
To him are opening paradise.
GRAY, *Ode on the Pleasure arising from Vicissitude.*
- Commonplace—*Thou unassuming *Commonplace*
Of Nature. WORDSWORTH, *To the Daisy.*
- Communion—*They eat, they drink, and in *communion sweet*
Quaff immortality and joy. MILTON, *Par. Lost*, bk. v. l. 637.
- Communion—*To him who, in the love of *Nature*, holds
Communion with her visible forms, she speaks
A various language. BRYANT, *Thanatopsis.*
- Comparisons—*Leave her, and I will leave comparing thus;
She and *comparisons are odious.*
DR. J. DONNE, elegy viii. *The Comparison*, l. 53.
- Comparisons—**Comparisons are odorous.*
SHAKS. *Much Ado about Nothing*, act iii. sc. 5.
- Compass—**God has a compass* in his providences.
LADY R. RUSSELL, *Letter XXII. to Dr. Fitzwilliam.*
- Compass—**A narrow compass!* and yet there
Dwelt all that's good, and all that's fair!
Give me but what this ribbon bound,
Take all the rest the sun goes round. WALLER, *On a Girdle.*

Compassed—Broad based upon her people's will,
And *compassed by the inviolate sea*.

TENNYSON, *Dedication to the Queen*.

Complete— In *complete steel*
Revisit'st thus the glimpses of the moon,
Making night hideous.

SHAKS. *Hamlet*, act i. sc. 4.

Complies—He that *complies against his will*
Is of his own opinion still.

BUTLER, *Hudibras*, pt. iii. can. iii. l. 647.

Composture— I'll example you with thievery :

The sun's a thief, and with his great attraction
Robs the vast sea: the moon's an arrant thief,
And her pale fire she snatches from the sun :
The sea's a thief, whose liquid surge resolves
The moon into salt tears: the earth's a thief,
That feeds and breeds by a *composture stolen*
From general excrement: each thing's a thief.

SHAKS. *Timon of Athens*, act iv. sc. 3.

Compound—*Compound for sins* they are inclined to,
By damning those they have no mind to.

BUTLER, *Hudibras*, pt. i. can. i. l. 215.

Compunctious—That no *compunctious visitings* of nature

Shake my full purpose.

SHAKS. *Macbeth*, act i. sc. 5.

Compute—*What's done we partly may compute*,

But know not what's resisted. BURNS, *Address to Unco Guid*.

Concatenation—A *concatenation* accordingly.

GOLDSMITH, *She Stoops to Conquer*, act i. sc. 2.

Conceit—Seest thou a man *wise in his own conceit*? there is more
hope of a fool than of him.

Proverbs xxvi. 12.

Conceits—Be not *wise in your own conceits*.

Romans xii. 16.

Conception—Be still the unimaginable lodge

For solitary thinkings; such as dodge

Conception to the very bourn of heaven.

KEATS, *Endymion*.

Conclusion—But this denoted a *foregone conclusion*.

SHAKS. *Othello*, act iii. sc. 3.

Concord—The man that hath no music in himself,

Nor is not moved with *concord of sweet sounds*,

Is fit for treasons, stratagems, and spoils;

The motions of his spirit are dull as night,

And his affections dark as Erebus:

Let no such man be trusted.

SHAKS. *Mer. of Ven.* act v. sc. 1.

Condemn—*Condemn the fault*, and not the actor of it.

SHAKS. *Measure for Measure*, act ii. sc. 2.

Conduct—Sir Plume, of amber snuff-box justly vain,
And the nice *conduct of a clouded cane*.

POPE, *Rape of the Lock*, bk. iv. l. 123.

Conduct—His *conduct still right*, with his argument wrong.

GOLDSMITH, *Retaliation*, l. 46.

Confines—Our history now arrives on the *confines*, where daylight
and truth meet us with a clear dawn, representing to our view,
though at far distance, true colours and shapes.

MILTON, *History of England*, bk. i. ad fin.

Confirmations— Trifles, light as air,
Are, to the jealous, *confirmations strong*
As proofs of holy writ.

SHAKS. *Othello*, act iii. sc. 3.

Conflict— Dire was the noise
Of *conflict*.

MILTON, *Paradise Lost*, bk. vi. l. 211.

Confusion—*Confusion now hath made his masterpiece!*

Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.

SHAKS. *Macbeth*, act ii. sc. 3.

Confusion—With ruin upon ruin, rout on rout,

Confusion worse confounded. MILTON, *Par. Lost*, bk. ii. l. 995.

Congeaed—In reading Mr. Catteau's account of the *congealed and*
blighted Laplanders, we were struck with the infinite delight
they must have in dying.

SYDNEY SMITH, *E. R.* 1803.

Congregate—Even there where *merchants most do congregate*.

SHAKS. *Mer. of Venice*, act i. sc. 3.

Conjectures—*I'm weary of conjectures*. ADDISON, *Cato*, act v. sc. 1.

Conquer—Then fly betimes, for only *they*

Conquer love that run away. T. CAREW, *Conquest by Flight*.

Conquerors—And though mine arm should conquer twenty worlds,
There's a *lean fellow beats all conquerors*.

T. DEKKER, *Old Fortunatus*.

Conquest—*Conquest has explored more than ever curiosity has*
done; and the path of *science* has been commonly opened by the
sword.

SYDNEY SMITH, *E. R.* 1803.

Conquest—And ever since the *Conquest* have been fools.

EARL OF ROCHESTER, *Artemira in-the Town to Chloe in the Country*.

Conscience—Her virtue, and the conscience of her worth,

That would be wooed, and not unsought be won.

MILTON, *Paradise Lost*, bk. viii. l. 502.

Conscience—*Conscience has no more to do with gallantry than it has with politics.*

SHERIDAN, *The Duenna*, act ii. sc. 4.

Conscious—The *conscious water* saw its God and blushed.*

R. CRASHAW, *Translation of Epigram on Joan II.*

Consecration—The light that never was on sea or land,

The *consecration*, and the poet's dream.

WORDSWORTH, *Elegiac Stanzas suggested by a Picture of Peele Castle in a Storm*, st. 4.

Consecrate—Nor florid prose, nor honeyed lies of rhyme,

Can blazon evil deeds, or *consecrate a crime*.

BYRON, *Childe Harold*, can. i. st. 3.

Conservative—Every man with an income of five hundred pounds a year is by nature *a conservative*.

Quarterly Review.

Constable—*Outrun the constable at last.*

BUTLER, *Hudibras*, pt. i. can. iii. l. 1387.

Constancy—As soon

Seek roses in December, ice in June;

Hope *constancy in wind*, or corn in chaff,

Believe a woman, or an epitaph,

Or any other thing that's false.

BYRON, *English Bards and Scotch Reviewers*, l. 75.

Constant—But I am *constant as the northern star*,

Of whose true-fixed and resting quality

There is no fellow in the firmament. SHAKS. *Jul. Cæ.* act iii. sc. 1.

Contagion—And in the shadow of the silent night

Doth *shake contagion from her sable wings*.

MARLOWE, *Jew of Malta*, act ii.*sc. 1.

Contagious—And in the morn and liquid dew of youth

Contagious blastments are most imminent.

SHAKS. *Hamlet*, act 1. sc. 3.

* Johnson gave the credit of this to Dryden, when a boy at Westminster
The Latin line is—

"Nympha pudica Deum vidit et erubuit."

Contemplation—For contemplation he and valour formed,
For softness she, and sweet attractive grace.

MILTON, *Paradise Lost*, bk. iv. l. 297.

Content— O now for ever,
Farewell the tranquil mind! *farewell content!*
Farewell the plumed troop, and the big wars,
That make ambition virtue! O farewell!
Farewell the neighing steed, and the shrill trumpet,
The spirit-stirring drum, the ear-piercing fife!

SHAKS. *Othello*, act iii. sc. 3.

Content—Virtue she finds too painful an endeavour,

Content to dwell in decencies forever. POPE, *Mor. Ess.* ep. ii. l. 163.

Contented—When one is contented, there is no more to be desired;
and when there is no more to be desired, there is an end of it.

CERVANTES, *Don Quixote*, pt. i. bk. iv. ch. 23.

Contentious—A continual dropping in a very rainy day and a *contentious woman* are alike.

PROV. xxvii. 15.

Contentment—The noblest mind the best contentment has.

SPENSER, *Fairy Queen*, bk. i. can. i. st. 35.

Contests—What dire offence from amorous causes springs!

What mighty *contests* rise from trivial things!

POPE, *The Rape of the Lock*, can. i. l. 1.

Continual—Small have continual plodders ever won,

Save base authority from others' books.

SHAKS. *Love's Labour's Lost*, act i. sc. 1.

Contortions—It has all the contortions of the sybil without the inspiration.*

BURKE, *Prior's Life of Burke*.

Contradiction—Woman's at best a contradiction still.

POPE, *Moral Essays*, ep. ii. l. 270.

Conversation's burrs—And, when you stick on conversation's burrs,
Don't strew your pathway with those dreadful urs.

HOLMES, *Urania*.

Conversing—With thee conversing, I forget all time;

All seasons and their change, all please alike.

MILTON, *Paradise Lost*, bk. iv. l. 639.

* Speaking of Croft's imitation of Johnson's style, he said, "No, no, it is not a good imitation of Johnson; it has all his pomp without his force; it has all the nodosities of the oak without its strength; it has all the contortions of the sybil without the inspiration."—

Convey—*Convey, the wise it call. Steal! foh! a fico for the phrase!*
SHAKS. *Merry Wives of Windsor*, act i. sc. 3.

Cool—Here in cool grot and mossy cell,
We rural fays and fairies dwell.
SHENSTONE, *In his Garden at the Leasowes*.

Cool—His cooks, with long disuse, their trade forgot;
Cool was his kitchen, though his brains were hot.
DRYDEN, *Absalom and Achitophel*, l. 620.

Corn—Until a man might travel twelve stout miles,
Or reap an acre of his neighbour's corn. WORDS. *The Brothers*.

Corner—*Sits the wind in that corner?*
SHAKS. *Much Ado about Nothing*, act ii. sc. 3.

Coronets—Howe'er it be, it seems to me,
'Tis only noble to be good.
Kind hearts are more than coronets,
And simple faith than Norman blood.
TENNYSON, *Lady Clara Vere de Vere*.

Corporations—They (*corporations*) cannot commit trespass nor be outlawed, nor excommunicate, for they *have no souls*.
SIR E. COKE, *Case of Sutton's Hospital*, 10 rep. p. 39.

Correspondent—I will be correspondent to command,
And do my sp'riting gently. SHAKS. *Tempest*, act i. sc. 2.

Corsair's name—~~He~~ left a corsair's name to other times,
Linked with one virtue, and a thousand crimes.
BYRON, *The Corsair*, can. iii. st. 24.

Cortez—Then felt I like some watcher of the skies,
When a new planet swims into his ken;
Or like stout Cortez, when with eagle eyes
He stared at the Pacific, and all his men
Looked at each other with a wild surmise—
Silent, upon a peak in Darien. J. KEATS, *Sonnet xi*.

Costard—The rational hind, *Costard*.
SHAKS. *Love's Labour's Lost*, act i. sc. 2.

Cot—Mine be a cot beside the hill;
A bee-hive's hum shall soothe my ear;
A willow brook, that turns a mill,
With many a fall, shall linger near. SAM. ROGERS, *A Wish*.

Cottage—He stood beside a cottage lone,
 And listened to a lute,
 One summer's eve when the breeze was gone,
 And the nightingale was mute.

T. K. HERVEY, *The Devil's Progress*.

Couch—Sustained and soothed
 By an unflinching trust, approach thy grave
 Like one that wraps the *drapery of his couch*
 About him, and lies down to pleasant dreams.

BRYANT, *Thanatopsis*.

Counsellors—In the multitude of counsellors there is safety.

Prov. xi. 14.

Counterfeit—Look here, upon this picture, and on this:
 The counterfeit presentment of two brothers.
 See what a grace was seated on this brow!
 Hyperion's curls; the front of Jove himself;
 An eye like Mars, to threaten and command.

SHAKS. *Hamlet*, act iii. sc. 4.

Country—God made the country, and man made the town.*

COWPER, *The Task*, bk. i. *The Sofa*.

Country—True patriots all; for be it understood,
 We left our country for our country's good.

From the "Prologue written for the opening of the Play-house
 at New South Wales, Jan. 16, 1796."

Country's cause—Without a sign, his sword the brave man draws,
 And asks no omen but his country's cause.

Pope, *Translation of the Iliad*, bk. xii.

Courage—For courage mounteth with occasion.

SHAKS. *K. John*, act ii. sc. 1.

Courage—Screw your courage to the sticking-place.

SHAKS. *Macbeth*, act i. sc. 7.

Course—I have fought a good fight, I have finished my course, I
 have kept the faith.

2 Tim. iv. 7.

Course—Westward the course of empire takes its way,

The four first acts already past;

A fifth shall close the drama with the day;

Time's noblest offspring is the last.

BISHOP BERKELEY, *On the Prospect of Planting Arts and
 Learning in America*.

* See also quotation from Cowley, p. 69.—ED.

Course—For aught that I could ever read,
 Could ever hear by tale or history,
 The *course of true love* never did run smooth.
 SHAKS. *Midsummer-Night's Dream*, act i. sc. 1.

Courtesy—I am *the very pink of courtesy*.
 SHAKS. *Romeo and Juliet*, act ii. sc. 4.

Coventry—A mad fellow met me on the way, and told me I had
 unloaded all the gibbets, and pressed the dead bodies. No eye
 hath seen such scene-crows. I'll not *march through Coventry*
 with them, that's flat! Nay, and the villains march wide betwixt
 the legs, as if they had eyes on: for, indeed, I had the most of
 them out of prison. SHAKS. *K. Henry IV*, part i. act iv. sc. 2.

Coward—I was a *coward on instinct*.
 SHAKS. *K. Henry IV*, part i. act ii. sc. 4.

Coward—When all the blandishments of life are gone,
 The *coward sneaks to death*, the brave live on.
 DR. G. SEWELL, *The Suicide*.

Coward— *Thou slave, thou wretch, thou coward*,
 Thou little valiant, great in villany!
 Thou ever strong upon the stronger side!
 Thou Fortune's champion, that dost never fight
 But when her humorous ladyship is by
 To teach thee safety! SHAKS. *K. John*, act iii. sc. 1.

Cowards—*Cowards die many times* before their deaths:
 The valiant never taste of death but once.
 SHAKS. *Julius Cæsar*, act ii. sc. 2.

Cowards—A *plague of all cowards!* I say.
 SHAKS. *K. Henry IV*, part i. act ii. sc. 4.

Crabtree—With many a stiff thwack, many a bang,
 Hard *crabtree and old iron rang*.
 BUTLER, *Hudibras*, pt. i. can. ii. l. 831.

Crack—What! will the line stretch out to the *crack of doom?*
 SHAKS. *Macbeth*, act iv. sc. 1.

Cradle—A little rule, a little sway,
 A sunbeam in a winter's day,
 Is all the proud and mighty have
 Between the *cradle and the grave*. DYER, *Grongar Hill*.

Cradles—Death borders upon our birth, and our *cradles stand in*
the grave. BISHOP HALL, *Epistles*, dec. iii. ep. 2.

Cranny—For 'tis a truth well known to most,
That whatsoever thing is lost,
We seek it, ere it come to light,
In every cranny but the right. COWPER, *The Retired Cat*.

Crash—The wreck of matter, and the *crash of worlds*.
ADDISON, *Cato*, act v. sc. 1.

Crazy—Whatever *crazy sorrow saith*,
No life that breathes with human breath
Has ever truly longed for death. TENNYSON, *The Two Voices*.

Creation—*Creation sleeps*. 'Tis as the gen'ral pulse
Of life stood still, and Nature made a pause;
An awful pause! prophetic of her end.
YOUNG, *Night Thoughts*, night i. l. 21.

Creator—Remember now thy *Creator* in the days of thy youth.
Eccles. xii. 1.

Creature—A creature not too bright or good
For human nature's daily food;
For transient sorrows, simple wiles,
Praise, blame, love, kisses, tears, and smiles.
WORDSWORTH, *A Portrait*.

Creature—No creature smarts so little as a fool.
POPE, *Epistle to Dr. Arbuthnot*, l. 84.

Creature—Destroy his fib, or sophistry—in vain,
The creature's at his dirty work again. *Ibid.* l. 91.

Creatures—That we can call these delicate creatures ours,
And not their appetites. SHAKS. *Othello*, act iii. sc. 3.

Creatures—Millions of spiritual creatures walk the earth
Unseen, both when we wake and when we sleep.
MILTON, *Paradise Lost*, bk. iv. l. 677.

Creatures—Like following life through creatures you dissect,
You lose it in the moment you detect.
POPE, *Moral Essays*, ep. i. l. 29.

Crebillon—Now as the Paradisaical pleasures of the Mahometans
consist in playing upon the flute and lying with houris, be mine
to read eternal new romances of *Marivaux* and *Crebillon*.

GRAY, *To Mr. West*, third series, letter iv.

Creditor—Spirits are not finely touched,
 But to fine issues; nor Nature never lends
 The smallest scruple of her excellence,
 But, like a thrifty goddess, she determines
 Herself the *glory of a creditor*,
 Both thanks and use. SHAKS. *Meas. for Meas.* act i. sc. 1.

Credulity—*Ye who listen with credulity* to the whispers of fancy,
 and pursue with eagerness the phantoms of hope; who expect
 that age will perform the promises of youth, and that the defi-
 ciencies of the present day will be supplied by the morrow, attend
 to the history of Rasselas, Prince of Abyssinia.

JOHNSON, *Rasselas*, chap. 1.

Creed—*Sapping a solemn creed* with solemn sneer.
 BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 107.

Creed—Great God! I'd rather be
 A Pagan *suckled in a creed outworn*;
 So might I, standing on this pleasant lea,
 Have glimpses that would make me less forlorn;
 Have sight of Proteus rising from the sea,
 Or hear old Triton blow his wreathed horn.
 WORDSWORTH, *Miscell. Sonnets*, pt. i. 33.

Cricket—The *cricket on the hearth*. MILTON, *Il Penseroso*, l. 82.

Crime—Where *crime is crowned*, where *guilt is glory*.
 Nation Newspaper.

Crimes—Small habits, well pursued, betimes
 May reach the *dignity of crimes*.
 HANNAH MOORE, *The Bas-Bleu*.

Crimes—Tremble, thou wretch,
 Thou hast within thee *undivulged crimes*,
 Unwhipped of justice! SHAKS. *King Lear*, act iii. sc. 2.

Crispian—This day is called the *feast of Crispian*:
 He that outlives this day, and comes safe home,
 Will stand a tip-toe when this day is named,
 And rouse him at the name of Crispian.
 SHAKS. *King Henry V*, act iv. sc. 3.

Critical—For I am *nothing, if not critical*.
 SHAKS. *Othello*, act ii. sc. 1.

Critics—The gyse now a dayes
 Of some iangling iayes,
 Is to *discommend*
 That they cannot amend.
 SKELTON, *Boke of Phil. Sparow*, conclusion.

Crops—Pleased to the last, he *crops the flowery food*,
And licks the hand just raised to shed his blood.

POPE, *Essay on Man*, ep. i. l. 83.

Cross—On her white breast a *sparkling cross she wore*,
Which Jews might kiss, and infidels adore.

POPE, *The Rape of the Lock*, can. ii. l. 7.

Crotchets—Faith, thou hast some *crotchets in thy head now*.

SHAKS. *Merry Wives of Windsor*, act ii. sc. 1.

Crow—The *blacke crowe's foot* shall appear in their eyes, or the
blacke oxe tread on their foote. JOHN LILLY, *Euphues*, bk. i. c. 1.

Crowd—All *crowd who foremost* shall be damned to fame.

POPE, *The Dunciad*, bk. iii. l. 158.

Crown—Uneasy lies the *head that wears a crown*.*

SHAKS. *K. Henry IV*, part ii. act iii. sc. 1.

Crown—The hoary head is a *crown of glory*, if it be found in the
way of righteousness. *Prov.* xvi. 31.

Crown—Blessed is the man that endureth temptation; for when
he is tried, he shall receive the *crown of life*. *James* i. 12.

Crown—A mind *content both crown and kingdom is*.

R. GREENE, *Farewell to Folly*, *Song*.

Crown— This is truth the poet sings,†
That a *sorrow's crown of sorrow* is remembering happier things.

TENNYSON, *Locksley Hall*.

Crown—Let us *crown ourselves with rosebuds* before they be
withered. *Wisdom of Solomon* ii. 8.

Cruel—*Cruel as death*, and hungry as the grave.

THOMSON, *The Seasons*, Winter, l. 393.

Cruel—I must be *cruel only to be kind*.

SHAKS. *Hamlet*, act iii. sc. 4.

Crumbs—Yet the *dogs eat of the crumbs* which fall from their
masters' table. *Matt.* xv. 27.

Crutch—Wept o'er his wounds, or, tales of sorrow done,
Shouldered his crutch and showed how fields were won.

GOLDSMITH, *The Deserted Village*, l. 157.

* How sweet a thing it is to wear a crown,
Within whose circuit is Elysium,
And all that poets feign of bliss and joy.
SHAKS. *King Henry VI*, part iii. act i. sc. 2.

† Dante.

Cry—*Cry havoc!* and let slip the dogs of war!

SHAKS. *Julius Cæsar*, act iii. sc. 1.

Crystal Palace—*Crystal Palace*, the. D. JERROLD, *Punch*, 1851.

Cuckoo—I sing like the *cuckoo* in *June*, to be laugh'd at.

T. DEKNER, *The Gull's Hornet-bark*, proœmium.

Cuckoo—Hark how the jolly cuckoos sing,

Cuckoo to welcome in the Spring!

Cuckoo to welcome in the Spring!

JOHN LILLY, *Alexander and Campaspe*.

Cucumber—When the wife of the great Socrates threw a—hum!—
threw a teapot at his erudite head, he was as *cool as a cucumber*.

COLMAN, *Heir-at-Law*.

Cunning—If I forget thee, O Jerusalem, let my *right hand forget*
her cunning.

Psalm cxxxvii. 5.

Cunning—An I thought he had been valiant, and *so cunning in*
fence, I'd have seen him damn'd ere I'd have challenged him.

SHAKS. *Twelfth Night*, act iii. sc. 4.

Cup—Drink to me only with thine eyes,

And I will pledge with mine;

Or leave a *kiss but in the cup*,

And I'll not look for wine. BEN JONSON, *The Forest*, *To Celia*.

Cup—There is no child that is borne into this *wretched worlde*, but
before it doeth *sucke the mother's milke*, it taketh first a soope
of the *cup of errour*.

RICHE, *His Farewell to Militarie Profession*, *Apolonius*
and Silla, 1591.

Cupid—Love looks not with the eyes, but with the mind,

And therefore is winged *Cupid painted blind*.

SHAKS. *Midsummer-Night's Dream*, act i. sc. 1.

Cur—And in that town a dog was found,

As many dogs there be,

Both mongrel, puppy, whelp, and hound,

And *curs of low degree*.

GOLDSMITH, *Elegy on a Mad Dog*.

Curled—The wealthy *curled darlings of our nation*.

SHAKS. *Othello*, act i. sc. 2.

Current—He is a fool who thinks by force or skill

To turn the *current of a woman's will*.

SIR SAM. TUKE, *Adventures of Five Hours*, act v. sc. 3.

Current—How small of all that human hearts endure,
That part which laws or kings can cause or cure !
Still to ourselves in every place consigned,
Our own felicity we make or find.
With secret cause, which no loud storms annoy,
Glides the smooth *current of domestic joy*.

JOHNSON, *Lines added to Goldsmith's Traveller*.

Curs—He mouths a sentence as *curs mouth a bone*.

C. CHURCHILL, *The Rosciad*, l. 322.

Curse—*Curse on all laws* but those which love has made :

Love, free as air, at sight of human ties,
Spreads his light wings, and in a moment flies.

POPE, *Eloïsa to Abelard*, l. 74.

Curse—Never was heard such a *terrible curse* !

But what gave rise
To no little surprise,
Nobody seemed one penny the worse !

BARHAM, *Ingoldsby Legends*, *The Jackdaw*.

Cursed—*Cursed be the verse*, how well soe'er it flow,
That tends to make one worthy man my foe.

POPE, *Prologue to the Satires*, l. 283.

Curses—My way of life

Is fallen into the scere, the yellow leaf ;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have ; but in their stead,
Curses, not loud, but deep, mouth-honour, breath,
Which the poor heart would fain deny and dare not.

SHAKS. *Macbeth*, act v. sc. 3.

Cushion—To rest the *cushion and soft dean invite*,
Who never mentions Hell to ears polite.*

POPE, *Moral Essays*, ep. iv. l. 149.

Custom—But soft ! methinks I scent the morning air ;

Brief let me be : sleeping within mine orchard,
My custom always in the afternoon. SHAKS. *Hamlet*, act i. sc. 5.

* Tom Brown, in his "Laconics," gives us this anecdote from a sermon by a certain worthy divine of the reign of Charles II :—"In short, if you don't live up to the precepts of the Gospel, but abandon yourselves to your irregular appetites, you must expect to receive your reward in a certain place which it is not good manners to mention here."—

Custom—Whence came this knack? or when did it begin?

What author have they, or who brought it in?

Did Christ e'er keep a *custom house* for sin?

ROCHESTER, *On Rome's Pardon*.

Cut—In short, 'twas his fate, unemploy'd or in place, sir,

To eat mutton cold and *cut blocks* with a razor.

GOLDSMITH, *Retaliation*.

Cut—This was *the most unkindest cut* of all.

SHAKS. *Julius Cæsar*, act iii. sc. 2.

Cut—*Cut is the branch that might have grown* full straight,

And burned is Apollo's laurel bough,

That sometime grew within this holy man:

Faustus is gone.

MARLOWE, *Faustus*, conclusion.

Cutpurse—A *cutpurse* of the empire and the rule,

That from a shelf the precious diadem stole

And put it in his pocket.

SHAKS. *Hamlet*, act iii. sc. 4.

Cycle—*Cycle and epicycle*, orb in orb.

MILTON, *Par. Lost*, bk. viii. l. 84.

Cynosure—Where perhaps some beauty lies,

The *cynosure* of neighbouring eyes.

MILTON, *L' Allegro*, l. 79.

Cynthia—Choose a firm cloud before it fall, and in it

Catch ere she change, the *Cynthia* of this minute.

POPE, *Moral Essays*, ep. ii. l. 19.





DAFFODILS—DALE.



DAFFODILS—*Daffodils** that come before the
 swallow dares, and take
 The winds of March with beauty ; violets dim,
 But sweeter than the lids of Juno's eyes,
 Or Cytherea's breath.

SHAKS. *Winter's Tale*, act iv. sc. 3.

Daggers—I will *speak daggers to her*, but use none.

SHAKS. *Hamlet*, act iii. sc. 2.

Daisies—When *daisies pied*, and violets blue,
 And lady-smocks all silver-white,
 And cuckoo buds of yellow hue,
 Do paint the meadows with delight.

SHAKS. *Love's Labour's Lost*, act v. sc. 2.

Daisies—Meadows trim with *daisies pied*. MILTON, *L' Allegro*, l. 75.

Dale—The intelligible forms of ancient poets,
 The fair humanities of old religion,
 The power, the beauty, and the majesty,
 That had their *haunts in dale*, or piney mountain,
 Or forests by slow stream, or pebbly spring,
 Or chasms and watery depths—all these have vanished :
 They live no longer in the faith of reason.

COLERIDGE, *Wallenstein*, pt. i. act ii. sc. 4.

* Fair daffodils, we weep to see
 You haste away so soon :
 As yet the early rising sun
 Has not attained his noon.

ROBERT HERRICK.

Dalliance—Do not, as some ungracious pastors do,
 Show me the steep and thorny way to heaven,
 Whilst, like a puffed and reckless libertine,
 Himself the primrose *path of dalliance* treads,
 And recks not his own rede. SHAKS. *Hamlet*, act i. sc. 3.

Damien's bed—The lifted axe, the agonizing wheel,
 Zeck's* iron crown and *Damien's bed of steel*,
 To men remote from power, but rarely known,
 Leave reason, faith, and conscience all our own.
 GOLDSMITH, *Traveller*, l. 435.

Damn—Through whim (our critics) or by envy led,
 They *damn those authors whom they never read*.
 CHURCHILL, *Cand.* l. 57.

Damn—*Damn with faint praise*, assent with civil leer,
 And, without sneering, teach the rest to sneer.
 Willing to wound, and yet afraid to strike,
 Just hint a fault, and hesitate dislike.
 POPE, *Prologue to the Satires*, l. 201.

Damnable—Thou hast *damnable iteration*.
 SHAKS. *K. Henry IV*, part i. act i. sc. 2.

Damnation—And deal *damnation round the land*.
 POPE, *Universal Prayer*.

Damned—'Twas neither *damned nor hissed*,
 But as it were most civilly dismissed. JOHNSON, *Prologues*.

Damsel—'Twas when the sea was roaring
 With hollow blasts of wind,
 A *damsel lay deploring*,
 All on a rock reclined. GAY, *What d'ye call't?* act iv. sc. 8.

Dan—I pity the man that can travel from *Dan to Beersheba*, and
 cry, 'Tis all barren. STERNE, *Sentimental Journey*. *Calais*.

Dan—This senior-junior, giant-dwarf, *Dan Cupid*:
 Regent of love-rhymes, lord of folded arms,
 The anointed sovereign of sighs and groans,
 Liege of all loiterers and malcontents.
 SHAKS. *Love's Labour's Lost*, act iii. sc. 1.

Dance—*On with the dance!* let joy be unconfined.
 BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 22.

* Goldsmith owes these lines to Johnson. George Zeck, in 1514, was punished by a red-hot iron crown for heading a revolt of Hungarians. Most editions of Goldsmith insert the word *Luke*.

Danger—Out of this nettle, danger, we pluck this flower, safety.

SHAKS. *K. Henry IV*, pt. i. act ii. sc. 2.

Danger's night—The meteor flag of England

Shall yet terrible burn,

Till *danger's* troubled night depart

And the star of peace return. CAMPBELL, *Ye Mariners of Eng.*

Dangers— Upon this hint I spake:

She loved me for the dangers I had passed.

And I loved her that she did pity them.

SHAKS. *Othello*, act i. sc. 3.

Daniel—A *Daniel* come to judgment! Yea, a Daniel!

SHAKS. *Mer. of Venice*, act iv. sc. 1.

Dare—What man dare, I dare. SHAKS. *Macbeth*, act iii. sc. 4.

Dare—*Dare to be true*: nothing can need a lie;

A fault which needs it most grows two thereby.

G. HERBERT, *The Church Porch*.

Dare—O happiness! our being's end and aim!

Good, pleasure, ease, content! whate'er thy name:

That something still which prompts th' eternal sigh

For which we bear to live, or *dare to die*.

POPE, *Essay on Man*, ep. iv. l. 1.

Daring—Judicious drank, and greatly *daring* dined.

POPE, *The Dunciad*, bk. iv. l. 318.

Dark— What in me is dark

Illumine, what is low raise and support,

That, to the highth of this great argument,

I may assert eternal Providence

And justify the ways of God to men.

MILTON, *Paradise Lost*, bk. i. l. 23.

Darkness—How sweetly did they float upon the wings

Of Silence through the empty-vaulted night!

At every fall smoothing *the raven-down*

Of *Darkness* till it smiled.

MILTON, *Comus*, l. 248.

Darkness— Yet from those flames

No light, but rather *darkness visible*. MILTON, *Par. Lost*, bk. i. l. 62.

Darling—And the Devil did grin, for his *darling sin*

Is pride that apes humility. COLERIDGE, *The Devil's Thoughts*.

Dart—Underneath this sable hearse
 Lies the subject of all verse :
 Sidney's sister, Pembroke's mother.
 Death ! ere thou hast slain another,
 Learn'd and fair and good as she,
Time shall throw a dart at thee.

BEN JONSON, *Epitaph on the Countess of Pembroke.*

Daughter—Still harping on my daughter. SHAKS. *Ham.* act ii. sc. 2.

Daughters—I am all the daughters of my father's house,
 And all the brothers too. SHAKS. *Twelfth Night*, act ii. sc. 4.

David—And Nathan said to David, Thou art the man. 2 *Sam.* xii. 7.

David—Not only hating David, but the King.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 512.

Dawn—But when shall spring visit the mouldering urn ?

Oh ! when shall it dawn on the night of the grave ?

BEATTIE, *Hermit.*

Daws—But I will wear my heart upon my sleeve

For daws to peck at.

SHAKS. *Othello*, act i. sc. 1.

Day—But O, as to embrace me she inclined,

I waked ; she fled ; and day brought back my night.

MILTON, *Sonnets*, son. xxiii.

Day—And make each day a critic on the last.

POPE, *Essay on Criticism*, pt. iii. l. 12.

Day—"I've lost a day," the prince who nobly cried

Had been an emperor without his crown.

YOUNG, *Night Thoughts*, night ii. l. 99.

Day—Night's candles are burnt out, and jocund day

Stands tiptoe on the misty mountain-tops.

SHAKS. *Romeo and Juliet*, act iii. sc. 5.

Day—As merry as the day is long.

SHAKS. *Much Ado about Nothing*, act ii. sc. 1.

Day—

Thus with the year

Seasons return ; but not to me returns

Day, or the sweet approach of even or morn,

Or sight of vernal bloom, or summer's rose,

Or flocks, or herds, or human face divine.

MILTON, *Paradise Lost*, bk. iii. l. 40.

Day—In the posteriors of this day, which the rude multitude call
 the afternoon.

SHAKS. *Love's Labour's Lost*, act v. sc. 1.

Day—Take therefore no thought for the morrow ; for the morrow shall take thought for the things of itself. *Sufficient unto the day* is the evil thereof. *Matt. vi. 34.*

Day's march—Here in my body pent,
Absent from Him I roam,
Yet nightly pitch my moving tent
A *day's march* nearer home.

J. MONTGOMERY, *At Home in Heaven.*

Days—One of those heavenly days that cannot die.

WORDSWORTH, *Nutting.*

Days—Behold ! in Liberty's unclouded blaze
We lift our heads, a *race of other days.*

CHARLES SPRAGUE, *Centennial Ode*, st. 22.

Days—Sweet childish days, that were as long
As twenty days are now. WORDSWORTH, *To a Butterfly.*

Days—My days are swifter than a weaver's shuttle. *Job vii. 8.*

Days—Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather in the eyes,
In looking on the happy Autumn fields,
And thinking of the *days that are no more.*

TENNYSON, *The Princess*, can. iv.

Days—The melancholy days are come,
The saddest of the year,
Of wailing winds, and naked woods,
And meadows brown and sere.

W. C. BRYANT, *The Death of the Flowers.*

Days—More safe I sing with mortal voice, unchanged
To hoarse or mute, *though fallen on evil days*,
On evil days though fallen, and evil tongues.

MILTON, *Paradise Lost*, bk. vii. l. 24.

Day-star—So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new-spangled ore
Flames in the forehead of the morning sky.

MILTON, *Lycidas*, l. 188.

Dazzles—By the glare of false science betrayed,
That leads to bewilder, and *dazzles to blind.*

J. BEATTIE, *The Hermit.*

Dazzling—Enjoy your dear wit, and gay rhetoric,
That hath so well been taught her *dazzling fence*.

MILTON, *Comus*, l. 799.

Dead—Our laws endure the torment of Mezentius, "The living die
in the arms of the dead." BACON, *On the Ann. of the Law*.

Dead—*Dead flies* cause the ointment of the apothecary to send forth
a stinking savour. ECCLES. x. 1.

Dead—*He mourns the dead, who lives as they desire*.
YOUNG, *Night Thoughts*, night ii. l. 24.

Dead—And Nicanor lay dead in his harness. 2 MAC. xv. 28.

Dead—*My days among the dead* are passed;
Around me I behold,
Where'er these casual eyes are cast,
The mighty minds of old;
My never-failing friends are they,
With whom I converse day by day.
SOUTHEY, *Occasional Pieces*, xviii.

Dead—Those that he loved so long, and sees no more,
Loved and still loves,—*not dead, but gone before*.
ROGERS, *Human Life*.

Dead—This *dead of midnight* is the noon of thought,
And Wisdom mounts her zenith with the stars.
MRS. BARBAULD, *A Summer's Evening Meditation*.

Dead—Let the *dead past bury its dead*.
LONGFELLOW, *A Psalm of Life*.

Dear—Dear as the light that visits these sad eyes,
Dear as the ruddy drops that warm my heart.*
GRAY, *The Bard*, pt. i. st. 3.

Dearest— Nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death
To throw away the *dearest thing he owed*
As 'twere a careless trifle. SHAKS. *Macbeth*, act i. sc. 4.

Death—How wonderful is death!
Death and his brother Sleep. P. B. SHELLEY, *Queen Mab*.

Death—*Be thou faithful unto death*. REV. ii. 10.

As dear to me as are the *ruddy drops*
That visit my sad heart.—SHAKS. *Julius Caesar*, act ii. sc. 1.

Death—Done to death by slanderous tongues.

SHAKS. *Much Ado about Nothing*, act v. sc. 3.

Death—*Death*

Grinned horrible a ghastly smile, to hear

His famine should be filled. MILTON, *Par. Lost*, bk. ii. l. 846.

Death—Leaves have their time to fall,

And flowers to wither at the North-wind's breath,

And stars to set ;—but all,

Thou hast all seasons for thine own, *O Death!*

F. HEMANS, *The Hour of Death*.

Death—In the midst of life we are in death. *The Burial Service*.

Death—There is death in the pot.

2 Kings iv. 40.

Death—To me the thought of death is terrible, having such hold of life :

To you it is not more than the sudden lifting of a latch,—

Nought but a step into the open air out of a tent

Already luminous with light that shines through its transparent folds.

LONGFELLOW, *Golden Legend*.

Death—Let the world slide, let the world go :

A fig for care, and a fig for woe !

If I can't pay, why, I can owe,

And death makes equal the high and the low.

JOHN HEYWOOD, *Be Merry, Friends*.

Death—Death the gate of life. MILTON, *Par. Lost*, bk. xii. l. 571.

Death—To ev'ry man upon this earth

Death cometh soon or late.

MACAULAY, *Horatius*.

Death—Death loves a shining mark, a signal blow.

YOUNG, *Night Thoughts*, night v. l. 1011.

Death—Man makes a *Death*, which Nature never made. *Ibid.* l. 13.

Death—Death rides on every passing breeze :

He lurks in every flower.

HEBER, *At a Funeral*.

Death—And you, brave Cobham ! to the latest breath

Shall feel your ruling passion strong in death.

POPE, *Moral Essays*, ep. i. l. 262.

Death—And over them triumphant *Death* his dart

Shook, but delayed to strike, though oft invoked.

MILTON, *Paradise Lost*, bk. xi. l. 491.

- Death*— I was all ear,
And took in strains that might create a *soul*.
Under the ribs of Death. MILTON, *Comus*, l. 500.
- Death*— Saul and Jonathan were lovely and pleasant in their lives,
and in their death they were not divided. 2 Sam. i. 26.
- Death*—Though this may be *play to you*,
'Tis death to us. R. L'ESTRANGE, *Fable* 398.
- Death*—Time flies, death urges, knells call, Heaven invites,
Hell threatens. YOUNG, *Night Thoughts*, night ii. l. 292.
- Death*—For the wages of sin is death. Rom. vi. 23.
- Death*—O death, where is thy sting? O grave, where is thy victory?
1 Cor. xv. 55.
- Death-bed*—A death-bed's a detector of the heart.
YOUNG, *Night Thoughts*, night ii. l. 641.
- Debtor*—I hold every man a debtor to his profession; from the
which as men of course do seek to receive countenance and
profit, so ought they of duty to endeavour themselves by way of
amends to be a help and ornament thereunto.
BACON, *Com. Law of England*.
- Deceit*— O that deceit should dwell
In such a gorgeous palace! SHAKS. *Romeo and Jul.* act iii. sc. 2.
- December's noon*—Who loves not more the night of June
Than dull *December's gloomy noon*?
SCOTT, *Marmion*, introd. to can. v.
- Decencies*— Those graceful acts,
Those thousand decencies, that daily flow
From all her words and actions. MILTON, *Par. Lost*, bk. viii. l. 600.
- Decency*—Her cap, far whiter than the driven snow,
Emblems right meet of decency does yield.
W. SHENSTONE, *The Schoolmistress*, st. 8.
- Decency*—Immodest words admit of no defence,
For want of decency is want of sense.
EARL OF ROSCOMMON, *Essay on Translated Verse*.
- Deed*—The *flighty purpose* never is o'ertook,
Unless the deed go with it. SHAKS. *Macbeth*, act iv. sc. 1.
- Deed*—From lowest place when virtuous things proceed,
The place is dignified by the doer's deed.
SHAKS. *All's Well that Ends Well*, act ii. sc. 3.

Deed—A deed without a name. SHAKS. *Macbeth*, act iv. sc. 1.

Deeds—How oft the sight of means to do ill deeds

Makes ill deeds done ! SHAKS. *K. John*, act iv. sc. 2.

Deeds— And with necessity,
The tyrant's plea, excused his devilish deeds.

MILTON, *Paradise Lost*, bk. iv. l. 399.

Deeds—We live in deeds, not years ; in thoughts, not breaths ;

In feelings, not in figures on a dial.

We should count time by heart-throbs. He most lives

Who thinks most, feels the noblest, acts the best.

P. J. BAILEY, *Festus*.

Deeds— Deeds, not words,

Shall speak me. BEAUMONT and FLETCHER, *Love's Progress*, act iii. sc. 1.

Deep—And, in the lowest deep, a lower deep,

Still threatening to devour me, opens wide,

To which the hell I suffer seems a heaven.

MILTON, *Paradise Lost*, bk. iv. l. 76.

Deep—Dear as remembered kisses after death,

And sweet as those by hopeless fancy feigned

On lips that are for others ; deep as love,

Deep as first love, and wild with all regret ;

O Death in Life, the days that are no more.

TENNYSON, *The Princess*, can. iv.

Deep— Glen. I can call spirits from the vasty deep.

Hot. Why, so can I, or so can any man ;

But will they come when you do call for them ?

SHAKS. *K. Henry IV*, part i. act iii. sc. 1.

Deep—O could I flow like thee, and make thy stream

My great example, as it is my theme !

Though deep, yet clear ; though gentle, yet not dull ;

Strong without rage, without o'erflowing, full.

SIR J. DENHAM, *Cooper's Hill*, l. 189.

Deeper—Deeper than e'er plummet sounded.

SHAKS. *Tempest*, act iii. sc. 2.

Deep-mouthed—'Tis sweet to hear the watch-dog's honest bark

Bay deep-mouthed welcome as we draw near home ;

'Tis sweet to know there is an eye will mark

Our coming, and look brighter when we come.

BYRON, *Don Juan*, can. i. st. 123.

Deer—Why, let the *stricken deer* go weep,
 The hart ungalled play;
 For some must watch, while some must sleep:
 So runs the world away. SHAKS. *Hamlet*, act iii. sc. 2.

Deer—But mice, and rats, and *such small deer*,
 Have been Tom's food for seven long year.
 SHAKS. *King Lear*, act iii. sc. 4.

Defend—*Defend me from my friends.** Anonymous.

Defer—*Defer not till to-morrow to be wise:*
To-morrow's sun to thee may never rise.
 CONGREVE, *Letter to Cobham*.

Defiance—Pride in their port, *defiance in their eye*,
 I see the lords of human kind pass by.
 GOLDSMITH, *The Traveller*, l. 327.

Delay—And wins, like *Fabius*, *by delay*. GAY, *Fables*.

Deliberates—*The woman who deliberates is lost,†*
 And yet I won't be his at any cost.
 J. R. PLANCHÉ, *Burlesque of Aladdin*.

Delight—In *this fool's paradise he drank delight*.
 CRABBE, *The Borough*, Letter xii. *Players*.

Delight—A verse may find him who a sermon flies,
 And turn *delight into a sacrifice*.
 GEO. HERBERT, *The Church Porch*.

Delight—What more felicitie can fall to creature
 Than to enjoy *delight with libertie*,
 And to be lord of all the workes of Nature?
 SPENSER, *The Fate of a Butterfly*, l. 200.

Delightful—*Delightful task!* to rear the tender thought,
 To teach the young idea how to shoot. THOMSON, *Spring*, l. 1149.

Delphian—Such graves as his are pilgrim shrines,
 Shrines to no code or creed confined,—
 The *Delphian vales*, the Palestines,
 The Meccas of the mind. HALLECK, *Burns*.

* The French Ana assign to Maréchal Villars, taking leave of Louis XIV, this aphorism,—“Defend me from my friends: I can defend myself from my enemies.” Canning has it, “Save, oh save me from the candid friend!”

† A Proverb: thus Lilly almost repeats it,—

“But if ye parley with the foe you're lost.”

Arden of Feversham, act iii. sc. 1

Democracy—Thence to the famous orators repair,
Those ancient, whose resistless eloquence
Wielded at will *that fierce democracy*.

MILTON, *Paradise Regained*, bk. iv. l. 207.

Denide—In part to blame is she
Which hath without consent bin only tride;
*He comes too neere that comes to be denide.**

SIR T. OVERBURY, *A Wife*, st. 36.

Denmark—*Something is rotten in the state of Denmark.*

SHAKS. *Hamlet*, act i. sc. 4.

Derby—So down thy hill, romantic Ashbourne, glics

The *Derby dolly carrying three in fives*.

J. HOOKHAM FRERE, *The Loves of the Triangles*, l. 178.

Descend—*Descend, ye Nine.* POPE, *Ode on St. Cecilia's Day*.

Descent—That in our proper motion we ascend

Up to our native seat; *descent and fall*

To us is adverse. MILTON, *Paradise Lost*, bk. ii. l. 75.

Desert—*The desert shall rejoice, and blossom as the rose.*

ISAIAH XXXV. 1.

Desert—Oh that the *desert were my dwelling-place*,

With one fair spirit for my minister,

That I might all forget the human race,

And, hating no one, love but only her!

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 177.

Desert—One simile that solitary shines

In the dry *desert of a thousand looms*.

POPE, *Satires*, bk. ii. ep. i. l. 111.

Desert—*Afar in the desert* I love to ride,

With the silent Bush-boy alone by my side,

When the sorrows of life the soul o'ercast,

And, sick of the present, I cling to the past.

THOMAS PRINGLE, *Afar in the Desert*.

*Desert**—Use every *man after his desert*, and who should 'scape
whipping?

SHAKS. *Hamlet*, act ii. sc. 2.

Desire—Timotheus, to his breathing flute

And sounding lyre,

Could swell the soul to rage, or *kindle soft desire*.

DRYDEN, *Alexander's Feast*, l. 100.

* Lady M. Wortley Montague took this line and wrote it on a window just after her marriage, 1713.

Desire—The *desire of the moth* for the star,
Of the night for the morrow,
The devotion to something afar
From the sphere of our sorrow.

SHELLEY, *Poems written in 1821*.

Despair—The strongest and the fiercest Spirit
That fought in Heaven, now *fiercer by despair*.

MILTON, *Paradise Lost*, bk. ii. l. 44.

Despair—None without hope e'er loved the brightest fair,
But love can hope where *reason would despair*.

LORD LYTTELTON, *Epigram*.

Despair—Shall I, *wasting in despair*
Die because a woman's fair?
Or make pale my cheeks with care
'Cause another's rosy are?
Be she fairer than the day,
Or the flow'ry meads in May
If she be not so to me,
What care I how fair she be? *

G. WITHER, *The Shepherd's Resolution*.

Despatchful—So saying, with *despatchful looks*, in haste
She turns, on hospitable thoughts intent.

MILTON, *Paradise Lost*, bk. v. l. 331.

Despond—The *Slough of Despond*. BUNYAN, *Pilgrim's Progress*.

Destruction—Pride goeth before destruction. PROV. xvi. 18.

Detraction—An you had any eye behind you, you might see more
detraction at your heels than fortunes before you.

SHAKS. *Twelfth Night*, act ii. sc. 5.

Devil—The devil was sick, the devil a monk would be;
The devil was well, the *devil a monk was he*.†

RABELAIS, bk. iv. ch. 24.

Devil—The devil hath power
To assume a pleasing shape.

SHAKS. *Hamlet*, act ii. sc. 2.

* Sir Walter Raleigh has the credit of writing,—

"If she undervalue me,

What care I how fair she be?"

† He quotes the Lombardic proverb, "*Passato el periculo, gabbato el santo*": the rhyme given above is from Sir T. Urquhart's translation.

Devil—Be sober, be vigilant; because your adversary the *devil*, as a roaring lion, walketh about, seeking whom he may devour.

1 *Peter* v. 8.

Devil—The devil can cite Scripture for his purpose.

SHAKS. *Merchant of Venice*, act i. sc. 3.

Devil—He will give the devil his due.

SHAKS. *K. Henry IV*, part i. act i. sc. 2.

Devil—Go, poor devil, get thee gone; why should I hurt thee? This world surely is wide enough to hold both thee and me.

STERNE, *Tristram Shandy*, vol. ii. ch. 12.

Devil—And that one hunting, which the devil design'd,
For one fair female, lost him half the kind.

DRYDEN, *Theodore and Honoria*.

Devil—The devil hath not, in all his quiver's choice,
An arrow for the heart like a sweet voice.

BYRON, *Don Juan*, can. xv. st. 12.

Devil—There was a laughing devil in his sneer.

BYRON, *The Corsair*, can. i. st. 9.

Devil—Resist the devil, and he will flee from you. *James* iv. 7.

Devil—Heaven sends us good meat, but the devil sends cooks.

GARRICK, *Epigram on Goldsmith's Retaliation*.

Devil—Devil take the hindmost.

BUTLER, *Hudibras*, pt. i. can. ii. l. 633. PRIOR, *Ode on taking Namur*. POPE, *Dunciad*, bk. ii. l. 60. BURNS, *To a Haggis*.

Devil— He was a man
Who stole the livery of the court of Heaven

To serve the devil in. POLLOK, *The Course of Time*, bk. viii. l. 60.

Devil—O, while you live, tell truth, and shame the devil.

SHAKS. *K. Henry IV*, part i. act iii. sc. 1.

Devil—Nay, then, let the devil wear black.

SHAKS. *Hamlet*, act iii. sc. 2.

Devil—Oh, shame to men! devil with devil damned

Firm concord holds: men only disagree

Of creatures rational. MILTON, *Paradise Lost*, bk. ii. l. 496.

Devotion—Your ignorance is the mother of your devotion to me.

DRYDEN, *The Maiden Queen*, act i. sc. 2

Dew—Ilka blade o' grass keeps its ain drap o' dew.

JAMES BALLANTYNE, 100 *Songs*, p. 3.

Dial—True as the dial to the sun,

Although it be not shined upon.

BUTLER, *Hudibras*, pt. iii. can. ii. l. 175.

Dial—True as the needle to the pole,

Or as the dial to the sun.

BOOTH, *Song*.

Diana's foresters—*Diana's foresters*, gentlemen of the shade,
minions of the moon. SHAKS. *K. Hen. IV*, pt. i. act i. sc. 2.

Dictynna—*Dictynna*, good man Dull.

SHAKS. *Love's Labour's Lost*, act iv. sc. 2.

Didn't—Parson Wilbur sez he never hard in his life

That th' Apostles rigg'd out in their swallow-tail coats

An' marched round in front of a drum an' a fife,

To git some on 'em office, an' some on 'em votes;

But John P.

Robinson he

Sez they didn't know everything down in Judee.

LOWELL, *Biglow Papers*.

Die—Sighing that Nature formed but one such man,

And broke the die in moulding Sheridan.

BYRON, *Monody on the Death of Sheridan*.

Die—"Die in the last ditch."*

Die—Liberty's in every blow!

Let us do or die.

BURNS, *Bannockburn*.

Die—Die of a rose in aromatic pain. POPE, *Ess. on Man*, ep. i. l. 200.

Die—And could we choose the time, and choose aright,

'Tis best to die, our honour at the height.†

DRYDEN, *Palamon and Arcite*, bk. iii. l. 1088.

Die—There taught us how to live, and (oh! too high

The price for knowledge) taught us how to die.

TICKELL, *On the Death of Addison*, l. 81.

* William of Orange. "There is one certain means," said the prince, "by which I can be sure never to see my country's ruin—I will die in the last ditch."

† *Felix opportunitate mortis.*

- Die*— Blow, wind! come, wrack!
At least we'll *die with harness* on our back.
SHAKS. *Macbeth*, act v. sc. 5.
- Dies*—He *dies and makes no sign*.
SHAKS. *K. Henry VI*, part ii. act iii. sc. 3.
- Dignity*—Grace was in all her steps, heaven in her eye,
In every gesture, dignity and love.
MILTON, *Paradise Lost*, bk. viii. l. 488.
- Dim*—The intellectual power through words and things
Went sounding on, *a dim and perilous way*.
WORDSWORTH, *The Excursion*, bk. iii.
- Dim*—In *dim eclipse* disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs. MILTON, *Paradise Lost*, bk. i. l. 597.
- Dim*—And storied windows richly dight,
Casting a *dim religious light*. MILTON, *Il Penseroso*, l. 159.
- Dine*—The hungry judges soon the sentence sign,
And wretches hang *that jurymen may dine*.
POPE, *The Rape of the Lock*, can. iii. l. 21.
- Discourse*—It will *discourse most eloquent music*.
SHAKS. *Hamlet*, act iii. sc. 2.
- Discourse*—Sure, He that made us with *such large discourse*,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unused. *Ibid.* act iv. sc. 4.
- Discourse*—So sweet and *voluble is his discourse*.
SHAKS. *Love's Labour's Lost*, act ii. sc. 1.
- Discreetest*— So well to know
Her own, that what she wills to do or say
Seems wisest, virtuousest, *discreetest, best!*
MILTON, *Paradise Lost*, bk. viii. l. 548.
- Discretion*—The *better part of valour is discretion*.^{*}
SHAKS. *K. Henry IV*, part i. act v. sc. 4.
- Disguises*—The world! what do we know of the age of the world?
she is like an old coquette who *disguises her age*. *Voltaireana*.

^{*} It showed *discretion, the best part of valour*.

BRAUMONT and FLETCHER, *A King and No King*, act iv. sc. 3.

Even in a hero's heart

Discretion is the better part. CHURCHILL, *Ghost*, l. i. 232.

Disinheriting—An unforgiving eye, and a damned *disinheriting* countenance. SHERIDAN, *School for Scandal*, act iii. sc. 1.

Disposer—I am but a gatherer and *disposer of other men's stuff*.
SIR H. WOTTON, *Preface to the Elements of Architecture*.

Dispraised—Of whom to be *dispraised were no small praise*.
MILTON, *Paradise Regained*, bk. iii. l. 56.

Disputation—He'd *run in debt by disputation*
And pay by ratiocination. BUTLER, *Hudibras*, pt. i. can. i.

Dissension—Alas ! how light a cause may move
Dissension between hearts that love !
Hearts that the world in vain had tried,
And sorrow but more closely tied ;
That stood the storm, when waves were rough
Yet in a sunny hour fall off,
Like ships that have gone down at sea,
When heaven was all tranquillity.
MOORE, *The Light of the Harem*.

Distance—'Tis *distance lends enchantment to the view*,
And robes the mountain in its azure hue.
CAMPBELL, *Pleasures of Hope*, pt. i. l. 1.

Distilled—Brandy-and-water ! That is the current, but not, in your case, appropriate name : ask for a glass of liquid fire and *distilled damnation*, and you may have a gallon. ROBERT HALL, *Life*.

Divided—I do perceive here a *divided duty*.
SHAKS. *Othello*, act i. sc. 3.

Dividends—Through life's dark road his sordid way he wends,
An *incarnation of fat dividends*. C. SPRAGUE, *Curiosity*.

Divine—To err is human, to *forgive divine*.
POPE, *Essay on Criticism*, pt. ii. l. 526.

Divine—Beauteous as vision seen in dreamy sleep
By holy maid on Delphi's haunted steep,
'Mid the dim twilight of the laurel grove,
Too fair to worship, too divine to love !
MILMAN, *Belvidere Apollo*, l. 32.

Divinity—There's such *divinity doth hedge a king*,
That treason can but peep to what it would.
SHAKS. *Hamlet*, act iv. sc. 5.

Divinity—They say there is *divinity in odd numbers*, either in nativity, chance, or death. SHAKS. *Merry W. of Windsor* act v. sc. 1.

Divinity—There's a *divinity that shapes our ends*,
Rough hew them how we will. SHAKS. *Hamlet*, act v. sc. 2.

Divinity—'Tis the *divinity that stirs within us*;
'Tis Heaven itself that points out an hereafter,
And intimates eternity to man. ADDISON, *Cato*, act v. sc. 1.

Dismissing— But, when ill indeed,
E'en *dismissing the doctor* don't always succeed.
G. COLMAN, *Lodgings for Single Gentlemen*.

Division—That never set a squadron in the field,
Nor the *division of a battle* knows. SHAKS. *Othello*, act i. sc. 1.

Do—*Do good by stealth*, and blush to find it fame.
POPE, *Epilogue to the Satires*, dialogue i. l. 136.

Do—*Do ye hear the children weeping*, O my brothers,
Ere the sorrow comes with years?
They are leaning their young heads against their mothers,
And that cannot stop their tears.
E. B. BROWNING, *Cry of the Children*.

Doctrine—What makes all *doctrine plain and clear*?
About two hundred pounds a-year.
And that which was proved true before,
Prove false again? Two hundred more.
BUTLER, *Hudibras*, pt. iii. can. i. l. 1277.

Dog—I had rather be a *dog, and bay the moon*,
Than such a Roman. SHAKS. *Julius Cæsar*, act iv. sc. 3.

Dog—*Like a dog, he hunts in dreams*. TENNYSON, *Locksley Hall*.

Dog—The man recovered of the bite,
The *dog it was that died*. GOLDSMITH, *Elegy on a Mad Dog*.

Dog— I am Sir Oracle,
And when I ope my lips, *let no dog bark*!
SHAKS. *Merchant of Venice*, act i. sc. 1.

Dog—For a *living dog is better than a dead lion*. ECCLES. ix. 4.

Dog—*Cel*. Not a word?

Ros. Not one to throw at a dog.

SHAKS. *As You Like It*, act i. sc. 3.

Dog—He will hold thee, when his passion shall have spent its novel
force,
Something better than his dog, a little dearer than his horse.
TENNYSON, *Locksley Hall*.

Dog—*The dog, to gain some private ends.*

Went mad, and bit the man. GOLDSMITH, *Elegy on a Mad Dog.*

Dog—I am his Highness's dog at Kew;

Pray tell me, sir, *whose dog are you?*

POPE, *On the Collar of a Dog.*

Dogge—The dame of mine would hardly fill a glove,

It was a ladies *little dogge* called "love."

G. WITHER, *Shepheards Hunting.*

Dogs— *The little dogs and all,*

Tray, Blanch, and Sweetheart, see, they bark at me.

SHAKS. *K. Lear*, act iii. sc. 6.

Dogs—*Throw physic to the dogs: I'll none of it.*

SHAKS. *Macbeth*, act v. sc. 3.

Dogs—*Let dogs delight to bark and bite,*

For God hath made them so;

Let bears and lions growl and fight,

For 'tis their nature too. I. WATTS, *Divine Songs*, song xvi.

Dome—*Him of the Western dome*, whose mighty sense

Flows in fit words and heavenly eloquence.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 868.

Dome—Life, like a *dome of many-coloured glass,*

Stains the white radiance of eternity.

SHELLEY, *Adonais.*

Dome—The *dome of thought*, the palace of the soul.

BYRON, *Childe Harold's Pilgrimage*, can. ii. st. 6.

Dominions— I am called

The richest monarch in the Christian world;

*The sun in my dominions never sets.**

SCHILLER, *Don Carlos*, act i. sc. 6.

Doom—Alas! *regardless of their doom,*

The little victims play;

No sense have they of ills to come,

Nor care beyond to-day.

GRAY, *On a Distant Prospect of Eton College.*

* On this question of principle, while actual suffering was yet afar off, they (the Colonies) raised their flag against a power to which, for purposes of foreign conquest and subjugation, Rome, in the height of her glory, is not to be compared: a power which has dotted over the surface of the whole globe with her possessions and military posts, whose morning drum beat, following the sun, and keeping company with the hours, circles the earth in one continuous and unbroken strain of the martial airs of England.—DANIEL WEBSTER, *May 7, 1834*

Door—The sweetest thing that ever grew
Beside a human door. WORDSWORTH, *Lucy Gray*, st. 2.

Dorian—In perfect phalanx, to the *Dorian mood*
Of flutes and soft recorders. MILTON, *Paradise Lost*, bk. i. l. 550.

Dotage—From Marlborough's eyes the streams of dotage flow,
And Swift expires, a driveller and a show.
JOHNSON, *Vanity of Human Wishes*, l. 317.

Dotes—But oh! what damned minutes tells he o'er,
Who dotes, yet doubts; suspects, yet strongly loves!
SHAKS. *Othello*, act iii. sc. 3.

Double—Double, double toil and trouble.
SHAKS. *Macbeth*, act iv. sc. 1.

Doubt—To be once in doubt
Is once to be resolved. SHAKS. *Othello*, act iii. sc. 3.

Doubt—Doubt thou the stars are fire;
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt I love. SHAKS. *Hamlet*, act ii. sc. 2.

Doubts—Our doubts are traitors,
And make us lose the good we oft might win,
By fearing to attempt. SHAKS. *Measure for Measure*, act i. sc. 6.

Dove—I will roar you as gently as any sucking dove; I will roar
you an 'twere any nightingale.
SHAKS. *Midsummer-Night's Dream*, act i. sc. 2.

Dove—Oh that I had wings like a dove! Ps. lv. 6.

Doves—Be ye therefore wise as serpents, and harmless as doves.
Matt. x. 16.

Down—I am not now in fortune's power;
He that is down can fall no lower.*
BUTLER, *Hudibras*, pt. i. can. iii. l. 877.

Doy—I, weänt breäk rules for doctor, a knaws naw moor nor a floy;
Git ma my yaäle I tell tha, an gin I mun doy, I mun doy.
TENNYSON, *Northern Farmer*.

Drab—And now, drab-coloured men of Pennsylvania, there is yet
a moment left. SYDNEY SMITH, *Letters on American Debts*, let. i.

* He that is down need fear no fall.—BUNYAN, *Pilgrim's Progress*.

Drachenfels—The castled *crag* of *Drachenfels*

Frowns o'er the wide and winding Rhine.

BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 56.

Drags—And *drags* at each remove a lengthening chain.

GOLDSMITH, *The Traveller*, l. 10.

Draw—A flattering painter, who made it his care

To *draw* men as they ought to be, not as they are.

GOLDSMITH, *Retaliation*, l. 62.

Draws—Love in sequel works with fate,

And *draws* the veil from hidden worth.

TENNYSON, *Daydream, L'Envoi*.

Dream—Hunt half a day for a forgotten dream.

WORDSWORTH, *Heart Leap Well*, pt. ii.

Dream—I had a dream which was not all a dream.

BYRON, *Darkness*, l. 1.

Dream—Tell me not, in mournful numbers,

"Life is but an empty dream!"

For the soul is dead that slumbers,

And things are not what they seem.

LONGFELLOW, *A Psalm of Life*.

Dream—The people's prayer, the glad diviner's theme,

The young men's vision, and the old men's dream.*

DRYDEN, *Absalom and Akitophel*, pt. i. l. 238.

Dreams—*Dreams, Books, are each a world*; and books, we know,

Are a substantial world, both pure and good:

Round these, with tendrils strong as flesh and blood,

Our pastime and our happiness will grow.

WORDSWORTH, *Personal Talk*, st. 3.

Dreams—To all, to each, a fair good-night,

And pleasing dreams, and slumbers light.

SCOTT, *Marmion*, can. vi. last lines.

Dreams—O, I have passed a miserable night,

So full of fearful dreams, of ugly sights,

That, as I am a Christian, faithful man,

I would not spend another such a night

Though 'twere to buy a world of happy days.

SHAKS. *K. Richard III*, act i. sc. 4.

* Your old men shall dream dreams, your young men shall see visions.
—Joel ii. 28.

- Dregs*—Condorcet filter'd through the *dregs of Paine*.
CANNING, *Poetry of ye Anti-Jacobin*.
- Drink*—*Drink deep, or taste not* the Pierian spring :
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.
POPE, *Essay on Criticism*, pt. ii. l. 15.
- Drink*—*Drink, pretty creature, drink*.
WORDSWORTH, *The Pet Lamb*.
- Drink*—And sooner shall they *drink the ocean dry*
Than conquer Malta or endanger us.
MARLOWE, *Jew of Malta*, concluding speech.
- Drinking*—Best while you have it use your breath :
There is *no drinking after death* !
BEAUMONT and FLETCHER, *Rollo*, act ii. sc. 2 (song).
- Dryncke*—*Dryncke is my lyfe*, althowghe my wyfe
Some tyme do chyde & scolde ;
Yet spare I not to ply the pottle
Of jolly goode ale & olde.
JOHN STILL, *Gammer Gurton's Needle*.
- Drop*—One kind kiss before we part,
Drop a tear and bid adieu ;
Though we sever, my fond heart,
Till we meet, shall pant for you. DODSLEY, *The Parting Kiss*.
- Drops*—You are my true and honourable wife,
As dear to me as are the *ruddy drops*
That visit my sad heart. SHAKS. *Julius Cæsar*, act ii. sc. 1.
- Drudgery*—To that dry *drudgery at the desk's dead wood*.
CHARLES LAMB, *Work*.
- Drudgery*—A servant with this clause
Makes drudgery divine ;
Who sweeps a room as for Thy laws
Makes that and the action fine. GEO. HERBERT, *The Elixir*.
- Drugs*—You are going to put *drugs of which you know nothing*
into bodies of which you know still less.* VOLTAIRIANA.
- Druid*—*In yonder grave a Druid lies*.
W. COLLINS, *Ode on the Death of Thomson*.

* This saying was also appropriated by the first Napoleon.

Drum—Not a *drum* was heard, not a funeral note.

C. WOLFE, *The Burial of Sir J. Moore*.

Drunken—They reel to and fro, and stagger like a drunken man,
and are at their wit's end. *Psalm cvii. 27.*

Dues—Render therefore to all their dues. *Rom. xiii. 7.*

Dukedom— Me, poor man, my library
Was dukedom large enough. SHAKS. *Tempest*, act i. sc. 2.

Dull—I never was on the dull tame shore,
But I loved the great sea more and more.
B. W. PROCTER, *The Sea*.

Dull—This king was born in dull *Bæotian* air.* FRANCIS, *Horace*.

Dulness—And gentle *Dulness* ever loves a joke.
POPE, *The Dunciad*, bk. ii. l. 34.

Dumb—On their own merits modest men are dumb.
G. COLMAN, *Broad Grins*, *Ep. to the Heir-at-Law*.

Dumpy— She, in sooth,
Possessed an air and grace by no means common;
Her stature tall,—I hate a dumpy woman.
BYRON, *Don Juan*, can. i. st. 61.

Dunce—How much a dunce that has been sent to roam
Excels a dunce that has been kept at home!
COWPER, *The Progress of Error*.

Dunce—A wit with dunces, and a dunce with wits.
POPE, *The Dunciad*, bk. iv. l. 80.

Dundee—O for a single hour of that Dundee
Who on that day the word of onset gave.
WORDSWORTH, *Sonnet in the Pass of Killicrankie*.

Dupes—There, ye wise Saints, behold your light, your star;
Ye would be dupes and victims, and ye are.†
MOORE, *Lalla Rookh*, Veil. Pro. ed. 1843,
Complete Works, p. 345.

Durance—In durance vile here must I wako and weep,
And all my frowzy couch in sorrow steep.
BURNS, *Ep. from Esopus to Maria*.

* *Bæotûm in crasso jurâtes aëre natum.*—*Horace*, bk. ii. ep. i. l. 244.

† Quoted by the TIMES on the occasion of the catastrophe at Santiago.

Dusky—I will take some savage woman : she shall rear my *dusky*
race.* TENNYSON, *Locksley Hall*.

Dust— Oh, sir, the good die first ;
 And they whose *hearts are dry as summer dust*
 Burn to the socket. WORDSWORTH, *The Excursion*, bk. i.

Dust—*His enemies shall lick the dust.* Psalm lxxii. 9.

Dust—Great contest follows, and much *learned dust*.
 COWPER, *The Task*, bk. iii. *The Garden*.

Dust—Then shall the *dust return to the earth* as it was ; and the spirit
 shall return unto God who gave it. ECCLES. xii. 7.

Dust—*The knight's bones are dust,*
 And his good sword rust ;
 His soul is with the saints, I trust.
 COLERIDGE, *The Knight's Tomb*.

Dust—In the sweat of thy face shalt thou eat bread . . . for
dust thou art, and unto dust shalt thou return. GEN. iii. 19.

Dwarf—*A dwarf sees farther than the giant*, when he has the
 giant's shoulders to mount on. COLERIDGE, *Friend*, sec. i. ess. 8.

Dyer's hand— My nature is subdued
 To what it works in, like *the dyer's hand*. SHAKS. *Sonnet cxi*.

- * Oh, that I had been nourish'd in these woods . . .
 And then had taken me some mountain girl,
 Beaten with winds, chaste as the harden'd rocks
 Whereon she dwells ; that might have strew'd my bed
 With leaves, and reeds, and with the skins of beasts.
 Our neighbours ; and have borne at her big breasts
 My large coarse issue.
 BEAUMONT and FLETCHER, *Philaster*, act iv. sc. 2.





EACH—EAR.



ACH—*Each particular hair* to stand an end,
Like quills upon the fretful porpentine.

SHAKS. *Hamlet*, act i. sc. 3.

Each—*Let each esteem other better than them-*
selves. *Philippians ii. 3.*

Eager-hearted—*Eager-hearted as a boy* when first he leaves his
father's field,

And at night along the dusky highway, near and nearer drawn,
Sees in heaven the light of London flaring like a dreary dawn.

TENNYSON, *Locksley Hall*.

Eagle—Methinks I see in my mind a noble and puissant nation
rousing herself like a strong man after sleep, and shaking her
invincible locks; methinks I see her, as an *eagle mewing her*
mighty youth, and kindling her undazzled eyes at the full mid-
day beam. MILTON, *Areopagitica*.

Eagle—*So the struck eagle*, stretched upon the plain,
No more through rolling clouds to soar again;
Viewed his own feather on the fatal dart,
And winged the shaft that quivered in his heart.

BYRON, *English Bards and Scotch Reviewers*, l. 823.

Eagle's fate—That *eagle's fate and mine are one*,
Which, on the shaft that made him die,
Espied a feather of his own,
Wherewith he wont to soar so high.

WALLER, *To a Lady singing a Song of his composing*.

Ear—Where more is meant than meets the ear.

MILTON, *Il Penseroso*, l. 120.

Eur—That palter with us in a double sense;
That keep the *word of promise to our ear*,
And break it to our hope. SHAKS. *Macbeth*, act v. sc. 7.

Eur—*Wrong sow by the ear.*

BEN JONSON, *Every Man in his Humour*, act ii. sc. 1. BUTLER, *Hudibras*, pt. ii. can. iii. l. 580. COLMAN, *Heir-at-Law*, act i. sc. 1.

Earnest—Our age is but the falling of a leaf,
A dropping tear.

We have not time to sport away the hours;
All must be earnest in a world like ours.

DR. BONAR, *Our One Life*.

Ears—Thy old groans ring yet in my ancient ears.

SHAKS. *Romeo and Juliet*, act ii. sc. 3.

Ears—*He that hath ears to hear, let him hear.* MARK iv. 9.

Ears—Tear a passion to tatters, to very rags, to split the ears of the groundlings.

SHAKS. *Hamlet*, act iii. sc. 2.

Ears—Whose words all ears took captive.

SHAKS. *All's Well that Ends Well*, act v. sc. 3.

Earth—*Earth, lie gently on their aged bones ! **

S. MAY, *The Old Couple*, act 1.

Earth—*Lie light the earth ; and flourish green the bough.*

PRIOR, *To Memory of Colonel Villiers*, l. 88.

Earth—And to his eye

There was but *one beloved face on earth*,

And that was shining on him. BYRON, *The Dream*, st. 2.

Earth—The first man is of the earth, earthy.

1 Cor. xv. 47.

Earth—*Earth felt the wound*, and Nature from her seat,

Sighing through all her works, gave signs of woe

That all was lost.

MILTON, *Paradise Lost*, bk. ix. l. 782.

Earth—Wert thou all that I wish thee, great, glorious, and free,

First flower of the earth, and first gem of the sea.

MOORE, *Remember Thee*.

Earth—*Earth, air, and ocean, glorious three.*

ROBERT MONTGOMERY, *Woman*.

Earth—*Earth, ocean, air, beloved brotherhood.* SHELLEY, *Alastor*.

* And the green turf lie lightly on thy breast.—POPE, *Eleg. Unfort. Lady*.
Lie gently on my ashes, gentle Earth.

BEAUMONT and FLETCHER, *Bonduca*, act iv. sc. 3.

Earth—No eye to watch, and no tongue to wound us,
All *earth forgot*, and all heaven around us.

MOORE, *Come o'er the Sea*.

Earth—*Earth here is so kind*, that just tickle her with a hoe, and
she laughs into harvest. D. JERROLD, *Chronicles of Clovernook*.

Earth—There were *giants in the earth* in those days. Gen. vi. 4.

Earth—The common growth of mother *Earth*
Suffices me,—her tears, her mirth,
Her humblest mirth and tears.

WORDSWORTH, *Peter Bell*, prologue, st. 27.

Earth—*Earth has no sorrow* that Heaven cannot heal.

MOORE, *Come, ye Disconsolate*.

Earth—*Earth, with her thousand voices*, praises God.

COLERIDGE, *Hymn in the Vale of Chamouni*.

Earth—Some feelings are to mortals given
With *less of earth* in them than heaven.

SCOTT, *The Lady of the Lake*, can. ii. st. 22.

Earth—There are *more things in heaven and earth*, Horatio,
Than are dreamt of in your philosophy.

SHAKS. *Hamlet*, act i. sc. 5.

Earth—*Earth proudly wears the Parthenon*

As the best gem upon her zone. R. W. EMERSON, *The Problem*.

Earth—I'll put a girdle round about the earth
In forty minutes.

SHAKS. *Midsummer-Night's Dream*, act ii. sc. 1.

Earth—Ye are the *salt of the earth*: but if the salt have lost his
savour, wherewith shall it be salted? Matt. v. 13.

Earth—A youth to whom was given

So much of earth, so much of heaven.

WORDSWORTH, *Ruth*.

Earth—The thirsty *earth soaks up the rain*,
And drinks and gapes for drink again;
The plants suck in the earth, and are
With constant drinking fresh and fair.

COWLEY, *From Anacreon*.

Earth—*Thou sure and firm-set earth*,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout.

SHAKS. *Macbeth*, act ii. sc. 1.

Earth—To smell a turf of fresh earth is wholesome for the body ;
no less are thoughts of mortality cordial to the soul.

FULLER, *Holy State, The Virtuous Lady*.

Earth—Truth, crushed to earth, shall rise again :

The eternal years of God are hers ;

But Error, wounded, writhes with pain,

And dies among his worshippers.

W. C. BRYANT, *The Battle-field*.

Earth—I am going the way of all the earth. Josh. xxiii. 14.

Earth's noblest—*Earth's noblest thing*, a woman perfected.

J. R. LOWELL, *Irene*.

Earthlier—But *earthlier happy* is the rose distilled

Than that which, withering on the virgin thorn,

Grows, lives, and dies, in single blessedness.

SHAKS. *Midsummer-Night's Dream*, act i. sc. 1.

Earthly—Thus heavenly hope is all serene ;

But *earthly hope*, how bright soe'er,

Still fluctuates o'er this changing scene,

As false and fleeting as 'tis fair.

HEBER, *On Heavenly Hope and Earthly Hope*.

Ease—Whate'er he did was done with so much ease,

In him alone 'twas natural to please.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 27.

Ease—Shall I not take mine ease in mine inn ?

SHAKS. *K. Henry IV*, part i. act iii. sc. 3.

Easy—'Tis as easy as lying.

SHAKS. *Hamlet*, act iii. sc. 2.

Easy—You write with ease to show your breeding,

But *easy writing's* cursed hard reading.

SHERIDAN, *Clio's Protest*.

Eat—To eat, and to drink, and to be merry.

Eccles. viii. 15 ; Luke xii. 19.

Eaten—He hath eaten me out of house and home.

SHAKS. *K. Henry IV*, part ii. act ii. sc. 1.

Echo—Hark to the hurried question of despair,

Where is my child ? And *Echo answers Where ?**

BYRON, *Bride of Abydos*, can. ii. st. 27.

* I came to the place of my birth and cried, "The friends of my youth, where are they !" And an echo answered, "Where are they !"

From the Arabic.

Echoing—High over-arch'd, and *echoing walks* between.

MILTON, *Paradise Lost*, bk. ix. l. 1107.

Ecstasy—This is the very *ecstasy of love*.

SHAKS. *Hamlet*, act ii. sc. 1.

Edified—*Whoe'er was edified*, themselves were not.

COWPER, *The Task*, bk. ii. *The Timepiece*.

Educated—If you suffer your people *to be ill educated* . . . you first make thieves and then punish them. MORE, *Utopia*, bk. i.

Education—'Tis *education forms the common mind* ;

Just as the twig is bent, the tree's inclined.

POPE, *Moral Essays*, ep. i. l. 149.

Education—I will point ye out the right path of a *virtuous and noble education* ; laborious indeed at the first ascent, but else so smooth, so green, so full of goodly prospect and melodious sounds on every side, that the harp of Orpheus was not more charming.

MILTON, *Of Education*.

Eel—How index-learning turns no student pale,

Yet holds the *eel of science* by the tail.

POPE, *The Dunciad*, bk. i. l. 279.

Ef—*Ef you take a sword an' dror it*,

An' go stick a feller thru,

Guvment ain't to answer for it,

God'll send the bill to you.

LOWELL, *Biglow Papers*, p. 5.

Egg—The vulgar boil, *the learned roast an egg*.

POPE, *Satires*, ep. ii. bk. ii. l. 85.

Elder—

Let still the woman take

An *elder* than herself ; so wears she to him,

So sways she level in her husband's heart ;

For, boy, however we do praise ourselves,

Our fancies are more giddy and unfirm,

More longing, wavering, sooner lost and worn,

Than women's are.

SHAKS. *Twelfth Night*, act ii. sc. 4.

Elements—She walks the waters like a thing of life,

And seems to *dare the elements* to strife.

BYRON, *The Corsair*, can. i. st. 3.

Elements—His life was gentle, and the *elements*

So mixed in him that Nature might stand up

And say to all the world, *This was a man* !

SHAKS. *Julius Cæsar*, act v. sc. 5.

Elephants—So geographers, in Afric maps,
 With savage pictures fill their gaps,
 And o'er uninhabitable downs
 Place *elephants for want of towns*.
 So, naturalists observe, a flea
 Has smaller fleas that on him prey;
 And these have smaller still to bite 'em,
 And so proceed *ad infinitum*. SWIFT, *Poetry, a Rhapsody*

Eloquence— In discourse more sweet,
 (For *eloquence the soul*, song charms the sense,) *Eloquence*
 Others apart sat on a hill retired,
 In thoughts more elevate, and reason'd high
 Of providence, foreknowledge, will, and fate;
 Fixed fate, free will, foreknowledge absolute,
 And found no end, in wandering mazes lost.
 MILTON, *Paradise Lost*, bk. ii. l. 556.

Eloquence—No words suffice the secret soul to show;
 For truth denies all *eloquence to woe*.
 BYRON, *The Corsair*, can. iii. st. 22.

Eloquent—That *old man eloquent*. MILTON, *Sonnets*, son. x.

Eloquent—Was the slave so *eloquent in his malice*?
 T. KILLEGREW, *Parson's Wedding*, act i. sc. 1.

Elves—But, spite of all the *criticizing elves*,
 Those who would make us feel, must feel themselves.
 CHURCHILL, *The Rosciad*, l. 861.

Elysium—Who as the young would take the prisoned soul
 And *lup it in Elysium*. MILTON, *Comus*, l. 256.

Elysium—And, oh! if there be an *Elysium on earth*,
 It is this, it is this. MOORE, *The Light of the Harem*.

Embattled—Here once the *embattled farmers* stood,
 And fired the shot heard round the world.
 R. W. EMERSON, *Hymn at the Concord Monument*.

Empire—Hands that the *rod of empire* might have swayed,
 Or waked to ecstasy the living lyre.
 GRAY, *Elegy in a Country Churchyard*.

Employments—How various his *employments* whom the world
 Calls idle; and who justly in return
 Esteems the busy world an idler too!
 COWPER, *The Task*, bk. iii. *The Garden*.

Employments—*Wishing, of all the employments, is the worst.*

YOUNG, *Night Thoughts*, night iv. l. 71.

Enamell'd—He makes sweet music with th' *enamell'd stones*,

Giving a gentle kiss to every sedge

He overtaketh in his pilgrimage.

SHAKS. *Two Gentlemen of Verona*, act ii. sc. 7.

Encounter—To leave this keen *encounter of our wits*.

SHAKS. *K. Richard III*, act i. sc. 2.

Encourage—"Just to encourage the others." Mais dans ce pays-ci il est bon de tuer de temps en temps un amiral, pour encourager les autres.

VOLTAIRE, *Candide*, chap. xxiii. on Admiral Byng's execution.

End—The end must justify the means. PRIOR, *Hans Carvel*.

End—Stay a little, that we make an end the sooner.

OXENSTIERN, also BACON, *Essay* xxv.

Endure—Vice is a monster of so frightful mien,

As, to be hated, needs but to be seen ;

Yet, seen too oft, familiar with her face,

We first endure, then pity, then embrace.

POPE, *Essay on Man*, ep. ii. l. 217.

Endured—Is most tolerable, and not to be endured.

SHAKS. *Much Ado about Nothing*, act iii. sc. 3.

Enemies—Had I but served my God with half the zeal

I served my king, he would not in mine age

Have left me naked to mine enemies.

SHAKS. *K. Henry VIII*, act iii. sc. 2.

Enemy—How goes the enemy ? REYNOLDS, *The Dramatist*.

Enemy—A thing devised by the enemy.

SHAKS. *K. Richard III*, act v. sc. 3.

Enginer—For 'tis the sport to have the enginer

Hoist with his own petard.

SHAKS. *Hamlet*, act iii. sc. 4.

England—England, with all thy faults, I love thee still.*

COWPER, *The Task*, bk. ii. *The Timepiece*.

Be England what she will,
With all her faults, she is my country still.
CHURCHILL, *Farewell*.

English—Dan Chaucer, well of *English undefyled*.

SPENSER, *Faerie Queene*, bk. iv. can. ii. st. 32.

Enough—*Enough is as good as a feast*.

BICKERSTAFF, *Love in a Village*, act ii. sc. 1.

Enskyed—I hold you as a thing *enskyed and sainted*.

SHAKS. *Measure for Measure*, act i. sc. 5.

Enterprise—This sickness doth infect

The very *life-blood of our enterprise*.

SHAKS. *King Henry IV*, part i. act iv. sc. 1.

Enterprises—He that hath a wife and children hath given hostages to fortune, for they are *impediments to great enterprises*, either of virtue or mischief.

BACON, *Essay VIII. Of Marriage and Single Life*.

Entertained—Be not forgetful to entertain strangers: for thereby some have *entertained angels unawares*. Heb. xiii. 2.

Envy—*Envy is a kind of praise*. GAY, *Hound and Huntsmen*.

Envy—*Envy will merit as its shade pursue,*
But like a shadow proves the substance true.

POPE, *Essay on Criticism*, pt. ii. l. 206.

Envy—Base *envy withers at another's joy,*
And hates that excellence it cannot reach.

THOMSON, *The Seasons, Spring*, l. 283.

Ephesian—The aspiring youth, that fired the *Ephesian dome*,
Outlives in fame the pious fool that raised it.

CIBBER, *Richard III, altered*, act iii. sc. 1.

Epicurus' sty—The fattest hog in *Epicurus' sty*.

WILL. MASON, *Heroic Ep.*

Epitaph—Let there be no inscription upon my tomb; let no man write my epitaph: *no man can write my epitaph*.

R. EMMET, *Speech on Trial*, Sept. 1803.

Epitome—A man so various, that he seemed to be
Not one, but *all mankind's epitome*;
Stiff in opinions, always in the wrong,
Was everything by starts, and nothing long,
But in the course of one revolving moon
Was chymist, fiddler, statesman, and buffoon.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 348.

Equal—Though *equal to all things*, for all things unfit ;

Too nice for a statesman, too proud for a wit.

GOLDSMITH, *Retaliation*, l. 37.

Ercles' vein—This is *Ercles' vein*.

SHAKS. *Midsummer-Night's Dream*, act i. sc. 2.

Erring—And lovelier things have mercy shown

To every failing but their own,

And every woe a tear can claim,

Except an *erring sister's shame*.

BYRON, *The Giaour*, l. 418.

Erring—If you miscarry, you are lost so far ;

For there's *no erring twice in love or war*.

POMFRET, *Love Triumphant*.

Errors—If to her share some *female errors* fall,

Look on her face, and you'll forget them all.

POPE, *The Rape of the Lock*, can. ii. l. 17.

Errors—*Errors, like straws*, upon the surface flow ;

He who would search for pearls must dive below.

DRYDEN, *Prologue to all for Love*, l. 35.

Eruption—This *bodes some strange eruption* to our state.

SHAKS. *Hamlet*, act i. sc. 1.

Eruptions--Diseased *nature oftentimes breaks forth*

In strange eruptions. SHAKS. *K. Henry IV*, pt. i. act iii. sc. 1.

Eternal—*Eternal smiles* his emptiness betray,

As shallow streams run dimpling all the way.

POPE, *Ep. to Dr. Arbuthnot*, *Prod. to the Satires*, l. 315.

Eternal—*Eternal summer* gilds them yet,

But all, except their sun, is set.

BYRON, *Don Juan*, can. iii. st. 86. v. 1.

Eternal—*Eternal sunshine* settles on its head.

GOLDSMITH, *Deserted Village*, l. 192.

Eternities—This narrow isthmus 'twixt two boundless seas,

The past, the future, *two eternities*.

MOORE, *Lalla Rookh*, *The Veiled Prophet of Khorassan*.

Eternity—A day, an hour of virtuous liberty

Is worth a whole *eternity in bondage*. ADDISON, *Cato*, act ii. sc. 1.

Eternity—He that lacks time to mourn lacks time to mend :

Eternity mourns that. H. TAYLOR, *Van Artevelde*, pt. i. act i. sc. 5.

Eternity— That golden key
That *opes the palace of eternity*. MILTON, *Comus*, l. 18.

Eternity— For who would lose,
Though full of pain, this intellectual being,
Those *thoughts that wander through eternity*?
To perish rather, swallowed up and lost
In the wide tomb of uncreated night.
MILTON, *Paradise Lost*, bk. ii. l. 146.

Ethiop—The *Ethiop gods* have *Ethiop* lips,
Bronze cheeks, and woolly hair;
The Grecian gods are like the Greeks,
As keen-eyed, cold, and fair. *Anonymous*.

Ethiopian—Can the *Ethiopian* change his skin, or the leopard his
spots? *Jer.* xiii. 23.

Etrurian—Thick as autumnal leaves that strow the brooks
In Vallombrosa, where the *Etrurian shades*
High over-arched imbower. MILTON, *Paradise Lost*, bk. i. l. 302.

Eve— From morn
To noon he fell, *from noon to dewy eve*,
A summer's day. *Ibid.* bk. i. l. 742.

Eve—A child of our *grandmother Eve*, a female; or, for thy more
sweet understanding, a woman.
SHAKS. *Love's Labour's Lost*, act i. sc. 1.

Evening—Now came still *Evening* on, and Twilight grey
Had in her sober livery all things clad.
MILTON, *Paradise Lost*, bk. iv. l. 598.

Evening—Soon as the *evening shades* prevail,
The moon takes up the wondrous tale,
And nightly to the listening earth
Repeats the story of her birth;
While all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole. ADDISON, *Ode*.

Events— Often do the *spirits*
Of *great events* stride on before the events,
And in to-day already walks to-morrow.
COLERIDGE, *The Death of Wallenstein*, act v. sc. 1.

Ever—*Ever* charming, *ever* new,
When will the landscape tire the view?
J. DYER, *Grongar Hill*, l. 103.

Everlasting—Here comes the lady: O, so light a foot
Will ne'er wear out the *everlasting flint*.

SHAKS. *Romeo and Juliet*, act ii. sc. 6.

Every—Illustrious acts high raptures do infuse,
And *every conqueror creates a muse*.

WALLER's *Panegyric on Cromwell*; quoted in
Dr. Hurd's Dialogues.

Every—Ay, *every inch a king*! SHAKS. *K. Lear*, act iv. sc. 6.

Every—*Every one is as God made him*, and oftentimes a great
deal worse. CERVANTES, *Don Quixote*, pt. ii. ch. 4.

Every—And *every shepherd tells his tale*,
Under the hawthorn in the dale. MILTON, *L' Allegro*, l. 67.

Every—Whatever sceptic could inquire for,
For every "*why*" he had a "*wherefore*."
BUTLER, *Hudibras*, part i. can. i. l. 131.

Every—Men, some to business, some to pleasure take;
But *every woman is at heart a rake*.
POPE, *Moral Essays*, ep. ii. l. 215.

Everywhere—His time is for ever, *everywhere his place*.
COWLEY, *Friendship in Absence*.

Evidence—Now faith is the substance of things hoped for, the
evidence of things not seen. Heb. xi. 1.

Evil—*Be not overcome of evil*, but overcome evil with good.
Rom. xii. 21.

Evil—So farewell hope, and with hope farewell fear;
Farewell remorse! all good to me is lost.
Evil, be thou my good. MILTON, *Paradise Lost*, bk. iv. l. 108.

Evil—Be not deceived: *evil communications* corrupt good manners.
From "*Thais*," one of the lost comedies of Menander
Evil—*For evil is wrought*
quoted 1 Cor. xv. 32.

By want of thought
As well as want of heart. HOOD, *The Lady's Dream*.

Evil—As some affirm that we say, Let us *do evil, that good may
come*. Rom. iii. 8.

Evil—For the love of *money is the root of all evil*. 1 Tim. vi. 10.

Evil—For *evil news rides post*, while good news baits.
MILTON, *Samson Agonistes*, l. 1238.

Evil—By *evil report, and good report*. 2 Cor. vi. 8.

Evil—From seeming evil still educing good. THOMSON, *Hymn*, l. 114.

Evils—Of two evils, the less is always to be chosen.

THOS. A KEMPIS, *Imitation of Christ*, bk. iii. ch. 12.

Excellent— Her voice was ever soft,
Gentle, and low—an excellent thing in woman.

SHAKS. *King Lear*, act v. sc. 3.

Excess—To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess. SHAKS. *K. John*, act iv. sc. 2.

Excuse—Here's to the maiden of bashful fifteen,
Here's to the widow of fifty;
Here's to the flaunting, extravagant quean,
And here's to the housewife that's thrifty.
Let the toast pass;
Drink to the lass:

I'll warrant she'll prove an excuse for the glass.

SHERIDAN, *School for Scandal*, act iii. sc. 3.

Execrable—Whence and what art thou, execrable shape?

MILTON, *Paradise Lost*, bk. ii. l. 681.

Execute—Execute their aery purposes. *Ibid.* bk. i. l. 430

Exhalation— A fabric huge

Rose, like an exhalation. *Ibid.* bk. i. l. no.

Exile—There came to the beach a poor exile of Erin,
The dew on his thin robe was heavy and chill;
For his country he sighed, when at twilight repairing
To wander alone by the wind-beaten hill.

CAMPBELL, *The Exile of Erin*.

Expectation—He hath indeed better bettered expectation.

SHAKS. *Much Ado about Nothing*, act i. sc. 1.

Expectation—Oft expectation fails, and most oft there
Where most it promises.

SHAKS. *All's Well that Ends Well*, act ii. sc. 1.

Expectation—'Tis expectation makes a blessing dear;
Heaven were not heaven if we knew what it were.

SIR J. SUCKLING, *Against Fruition*.

Experience—For just *experience* tells, in every soil,

That those that think must govern those that toil.

GOLDSMITH, *The Traveller*, l. 372.

Experience—I had rather have a fool to make me merry than
experience to make me sad. SHAKS. *As You Like It*, act iv. sc. 1.

Explain— Stuff the head
With all such reading as was never read ;
For thee *explain a thing till all men doubt it*,
And write about it, goddess, and about it.

POPE, *The Dunciad*, bk. iv. l. 246.

Explain—Me let the tender office long engage
To rock the cradle of reposing age,
With lenient arts extend a mother's breath,
Make languor smile, and smooth the bed of death ;
Explore the thought, *explain the asking eye*,
And keep awhile one parent from the sky.

POPE, *Epistle to Dr. Arbuthnot*, *Pro. to Satires*, l. 408.

Exposition—I have an *exposition of sleep* come upon me.

SHAKS. *Midsummer-Night's Dream*, act iv. sc. 1.

Expressive—Come, then, *expressive silence*, muse his praise.

THOMSON, *Hymn*, l. 118.

Extenuate—Speak of me as I am ; *nothing extenuate*,
Nor set down aught in malice. Then must you speak
Of one that lov'd not wisely, but too well.

SHAKS. *Othello*, act v. sc. 2.

Extreme—Give me more love, or more disdain ;

The torrid, or the frozen zone,
Bring equal ease unto my pain ;
The temperate affords me none :

Either *extreme of love or hate*

Is sweeter than a calm estate. THOS. CAREW, *Songs*, song xi.

Extremes—*Extremes in nature* equal good produce.

POPE, *Moral Essays*, ep. iii. l. 181.

Eye—Into the *eye and prospect of his soul*.

SHAKS. *Much Ado about Nothing*, act iv. sc. 1.

Eye—*Eye for eye*, tooth for tooth, hand for hand, foot for foot.

Deut. xix. 21.

Eye—The *harvest of a quiet eye*,
That broods and sleeps on his own heart.

WORDSWORTH, *A Poet's Epitaph*, st. 13.

Eye—*In my mind's eye*, Horatio. SHAKS. *Hamlet*, act i. sc. 2.

Eye—All seems infected that th' infected spy,
As all looks yellow to the *jaundiced eye*.
POPE, *Essay on Criticism*, pt. ii. l. 358.

Eye— He drew a dial from his poke,
And looking on it with *lack-lustre eye*,
Says, very wisely, "It is ten o'clock.
Thus we may see," quoth he, "how the world wags."
SHAKS. *As You Like It*, act ii. sc. 7.

Eye—Alack! there lies *more peril in thine eye*
Than twenty of their swords.
SHAKS. *Romeo and Juliet*, act ii. sc. 2.

Eye—As ever in *my great Taskmaster's eye*.
MILTON, *Sonnets*, son. i.

Eye. —Friendship is constant in all other things,
Save in the office and affairs of love;
Therefore all hearts in love use their own tongues;
Let every *eye negotiate for itself*,
And trust no agent. SHAKS. *Much Ado about Nothing*, act ii. sc. 1.

Eye—It adds a *precious seeing to the eye*.
SHAKS. *Love's Labour's Lost*, act iv. sc. 3.

Eye—The minds of some of our statesmen, like the *pupil of the human eye*, contract themselves the more the stronger light there is shed upon them.
MOORE, *Preface to Corruption and Intolerance*.

Eye—His fair large front and *eye sublime* declared
Absolute rule; and hyacinthine locks
Round from his parted forelock manly hung
Clustering, but not beneath his shoulders broad.
MILTON, *Paradise Lost*, bk. iv. l. 300.

Eye—In the *twinkling of an eye*. 1 Cor. xv. 52.

Eye—Stabbed with a *white wench's black eye*.
SHAKS. *Romeo and Juliet*, act ii. sc. 4.

Eyes—A noticeable *man, with large gray eyes*.
WORDSWORTH, *Description of Coleridge*.

Eyes—To scatter plenty o'er a smiling land,
And read their *history in a nation's eyes*.
GRAY, *Elegy in a Country Churchyard*.

Eyes—There was a sound of revelry by night,
 And Belgium's capital had gathered then
 Her beauty and her chivalry, and bright
 The lamps shone o'er fair women and brave men ;
 A thousand hearts beat happily ; and when
 Music arose with its voluptuous swell,
 Soft *eyes looked love* to eyes which spake again,
 And all went merry as a marriage-bell.

BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 21.

Eyes—The *light that lies*
In woman's eyes.

MOORE, *The Time I've Lost*, &c.

Eyes—My *eyes make pictures* when they are shut.

COLERIDGE, *A Day-Dream*.

Eyes—Thou hast *no speculation in those eyes*

Which thou dost glare with. SHAKS. *Macbeth*, act iii. sc. 4.

Eyes—The *eyes that shone*

Now dimmed and gone. MOORE, *Oft in the Stilly Night*.

Eyes—Ladies, whose bright *eyes*

Rain influence. MILTON, *L' Allegro*, l. 121.

Eyes—And looks commercing with the skies,

Thy rapt soul sitting in thine eyes. MILTON, *Il Penseroso*, l. 39.

Eyes—Her *eyes the glow-worm lend thee*,

The shooting-stars attend thee ;

And the elves also,

Whose little eyes glow

Like the sparks of fire, befriend thee.

HERRICK, *Night Piece to Julia*.





FACE.



FACE—Let nothing but a *face of joy* appear ;
The man who frowns this day shall lose his head,
That he may have no face to frown withal.

FIELDING, *Tom Thumb*.

Face—Can't I another's *face* commend,
And to her virtues be a friend,
But instantly your forehead lowers,
As if *her* merit lessened *yours* ?

MOORE, fable ix. *The Farmer, the Spaniel, and the Cat*.

Face—And ne'er did Grecian chisel trace
A Nymph, a Naiad, or a Grace,
Of *finer form, or lovelier face*.

SCOTT, *The Lady of the Lake*, can. i. st. 13.

Face—As if the man had fixed his *face*
In many a solitary place,
Against the wind and open sky !

WORDSWORTH, *Peter Bell*, pt. i. st. 26.

Face—• There's no art
To find the *mind's construction in the face*.

SHAKS. *Macbeth*, act i. sc. 4.

Face—The light of love, the purity of grace,
The mind, the *music breathing from her face*,
The heart whose softness harmonized the whole,
And oh ! that eye was in itself a soul.

BYRON, *The Bride of Abydos*, can. i. st. 6.

Face—He lives to build, not boast a generous race ;
No tenth transmitter of a foolish face.

R. SAVAGE, *The Bastard*, l. 7.

Facts—The right honourable gentleman is indebted to his memory
for his jests and to his *imagination for his facts*.

SHERIDAN, *Speech in Reply to Mr. Dundas*.

Faculty—The vision and the *faculty divine*.

WORDSWORTH, *The Excursion*, bk. i.

Fade—We all do *fade as a leaf*.

Isaiah lxiv. 6.

Fagoted—He *fagoted his notions* as they fell,
And if they rhymed and rattled, all was well.

DRYDEN, *Absalom and Achitophel*, l. 419.

Fail—In the lexicon of youth which fate reserves

For a bright manhood there is *no such word*

As "*fail*."

LYTTON, *Richelieu*, act ii. sc. 2.

Fail—

They never *fail who die*

In a great cause.

BYRON, *Marino Faliero*, act ii. sc. 2.

Failings—And c'en his *failings leaned to virtue's side*.

GOLDSMITH, *The Deserted Village*, l. 164.

Fain—*Fain would I climb*, but that I fear to fall.*

Faint—*Faint heart ne'er won fair lady*.

WILL. KING, *Orpheus and Eurydice*, l. 134.

Fair—*Fair is foul*, and foul is fair. SHAKS. *Macbeth*, act i. sc. 1.

Fair—*Is she not passing fair?*

SHAKS. *Two Gentlemen of Verona*, act iv. sc. 4.

Fair—If thou wouldst view *fair Melrose* aright,

Go visit it by the pale moonlight.

SCOTT, *Lay of the Last Minstrel*, can. ii. st. 1.

Fair-spoken—He was a scholar, and a ripe and good one :

Exceeding wise, *fair-spoken and persuading* ;

Lofty and sour to them that loved him not,

But to those men that sought him, sweet as summer.

SHAKS. *K. Henry VIII*, act iv. sc. 2.

* Said to be written by Sir Walter Raleigh on a pane of glass in Queen Elizabeth's presence. Her answer is,—

"If thy heart fail thee, why then climb at all!"

which is a good English adaptation of Ovid's "*Aut non tentaris aut perice!*"

Fairest—Our fairest dreams are made of truths.

LEIGH HUNT, *Bodryddan*.

Fairy—And truth severe, by *fairy fiction* drest.

GRAY, *The Bard*, pt. iii. st. 3.

Fairy—By *fairy hands* their knell is rung ;

By forms unseen their dirge is sung ;

There Honour comes, a pilgrim gray,

To bless the turf that wraps their clay. COLLINS, *Ode in 1746*.

Faith—'Tis hers to pluck the *amaranthine flower*

Of *faith*, and round the sufferer's temples bind

Wreaths that endure affliction's heaviest shower,

And do not shrink from sorrow's keenest wind.

WORDSWORTH, *Miscell. Sonnets*, pt. i. 35.

Faith— Whose *faith has centre everywhere*,

Nor cares to fix itself to form. TENNYSON, *In Memoriam*, xxxiii.

Faith—One in whom persuasion and belief

Had ripened into *faith*, and *faith become*

A *passionate intuition*. WORDSWORTH, *The Excursion*, bk. iv.

Faith—In this awfully stupendous manner, at which reason stands
aghast, and *faith herself is half confounded*, was the grace of
God to man at length manifested.

RICH. HURD, *Sermons*, vol. ii. p. 287.

Faith—But *Faith, fanatic Faith*, once wedded fast

To some dear falsehood, hugs it to the last.

MOORE, *Veiled Prophet of Khorassan*.

Faith—We must be free or die, who speak the tongue

That Shakespeare spake, the *faith and morals hold*

Which Milton held. WORDSWORTH, *Sonnets to National Inde-*
pendence and Liberty, pt. i. 16.

Faith—The enormous *faith of many made for one*.

POPE, *Essay on Man*, ep. iii. l. 242.

Faith—His *faith, perhaps, in some nice tenets might*

Be wrong ; his life, I'm sure, was in the right.

COWLEY, *On the Death of Crashaw*.

Faith—There are no tricks in *plain and simple faith*.

SHAKS. *Julius Cæsar*, act iv. sc. 2.

Faith—We walk by *faith*, not by sight.

2 Cor. v. 7.

Faithful—So spake the Seraph Abdiel, *faithful found*
Among the faithless, faithful only he.

MILTON, *Paradise Lost*, bk. v. l. 896.

Falcon—A *falcon*, towering in her pride of place,
Was by a mousing owl hawked at and killed.

SHAKS. *Macbeth*, act ii. sc. 4.

Fall—If music be the food of love, play on ;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again !—it had a *dying fall* ;
O, it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odour ! SHAKS. *Twelfth Night*, act i. sc. 1.

Fall— Great Cæsar fell.
O, what a *fall* was there, my countrymen !

SHAKS. *Julius Cæsar*, act iii. sc. 2.

Falling-off—O Hamlet, what a *falling-off* was there !

SHAKS. *Hamlet*, act i. sc. 5.

Falling—A brave man struggling in the storms of fate,
And greatly *falling* with a *falling* state.

POPE, *Prologue to Addison's Cato*.

Falls—Vain pomp and glory of this world, I hate ye :
I feel my heart new open'd. O, how wretched
Is that poor man that hangs on princes' favours !
There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women have :
And when he falls, he *falls like Lucifer*,
Never to hope again. SHAKS. *K. Henry VIII*, act iii. sc. 2.

Falls— He that will to bed go sober,
Falls with the leaf still in October.

BEAUMONT and FLETCHER, *Rollo*, act ii. sc. 2.

False—*False as dicers' oaths*. SHAKS. *Hamlet*, act iii. sc. 4.

False—Vain wisdom all, and *false philosophy*.
MILTON, *Paradise Lost*, bk. ii. l. 566.

Falsehood— The first
That practised *falsehood* under *saintly show*,
Deep malice to conceal. *Ibid.* bk. iv. l. 122.

Fame—*Fame is the spur* that the clear spirit doth raise
 (Tha' last infirmity of noble mind)
 Th' scorn delights and live laborious days;
 But to fair guerdon when we hope to find,
 And think to burst out into sudden blaze,
 Comes the blind Fury with the abhorred shears,
 And slits the thin-spun life. MILTON, *Lycidas*, l. 70.

Fame—What is the *end of Fame*? 'tis but to fill
 A certain portion of uncertain paper.
 BYRON, *Don Juan*, can. i. st. 218.

Fame—Folly loves the martyrdom of *Fame*.
 BYRON, *Monody on the Death of Sheridan*, l. 68.

Fame's temple—Ah! who can tell how *hard it is to climb*
The steep where Fame's proud temple shines afar?
 JAMES BEATTIE, *The Minstrel*, bk. i. st. 1.

Familiar—But it was even thou, my companion, my guide, and
mine own familiar friend. Psalm lv. 14. Prayer-bk. version.

Familiar spirit—A man also or woman that hath a *familiar spirit*.
 Lev. xx. 27.

Familiars—All my *familiars* watched for my halting. Jer. xx. 10.

Famous—I'll make thee glorious by my pen,
 And *famous by my sword*.
 MARQUIS OF MONTROSE, *Song, My Dear and Only Love*.

Famous—I awoke one morning, and *found myself famous*.
 BYRON, *Memoranda from his Life*.

Famous—"But what good came of it at last?"
 Quoth little Peterkin.
 "Why, that I cannot tell," said he;
 "But 'twas a *famous victory*."
 SOUTHEY, *The Battle of Blenheim*.

Fancies—² Not so sick, my lord,
 As she is troubled with *thick-coming fancies*,
 That keep her from her rest. SHAKS. *Macbeth*, act v. sc. 3.

Fancy— We figure to ourselves
 The thing we like, and then we build it up,
 As chance will have it, on the rock or sand:
 For thought is tired of wandering o'er the world,
 And *home-bound fancy* runs her bark ashore.
 TAYLOR, *P. van Artevelde*, pt. i. act i. sc. 5.

Fancy—While *fancy*, like the finger of a clock,

Runs the great circuit, and is still at home.

COWPER, *The Task*, bk. iv. *The Winter Evening*.

Fancy's course—

All impediments in *fancy's course*

Are motives of more *fancy*.

SHAKS. *All's Well that Ends Well*, act v. sc. 3.

Fancy's ray—Misled by *fancy's meteor ray*,

By passion driven;

But yet the light that led astray

Was light from heaven.

BURNS, *The Vision*.

Fantastic—Who o'er the herd would wish to reign,

Fantastic, fickle, fierce, and vain?

Vain as the leaf upon the stream,

And fickle as a changeful dream,

Fantastic as a woman's mood,

And fierce as Frenzy's fevered blood,

Thou many-headed monster thing,*

O who would wish to be thy king?

SCOTT, *The Lady of the Lake*, can. v. st. 30.

Far—Far as the solar walk or milky way.

POPE, *Essay on Man*, ep. i. l. 102.

Fare—Fare thee well! and if for ever,

Still for ever, fare thee well.

BYRON, *Fare Thee Well*.

Farewell—

Farewell, happy fields,

Where joy for ever dwells! hail, horrors! hail.

MILTON, *Paradise Lost*, bk. i. l. 249.

Farewell—

Farewell!

For in that word,—that fatal word,—how'er

We promise—hope—believe,—there breathes despair.

BYRON, *The Corsair*, can. i. st. 15.

Farewell—Farewell! a word that must be, and hath been:

A sound which makes us linger,—yet—farewell.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 188.

Fascination—Some to the fascination of a name

Surrender judgment hoodwinked.

COWPER, *The Task*, bk. vi: *Winter Walk at Noon*.

* "The many-headed monster."—See quotation from Massinger under this head, p. 221.

Fashion—The glass of fashion, and the mould of form,
The observed of all observers! SHAKS. *Hamlet*, act iii. sc. 1.

Fashion—For the fashion of this world passeth away. 1 Cor. vii. 31.

Fast—Fast bind, fast find,
A proverb never stale in thrifty mind.*
SHAKS. *Merchant of Venice*, act ii. sc. 5.

Fasting—Down on your knees,
And thank Heaven, fasting, for a good man's love.
SHAKS. *As You Like It*, act iii. sc. 5.

Fat—Who drives fat oxen should himself be fat.
PIOZZI, *Life of Johnson*.

Fat—And duller shouldst thou be than the fat weed
That roots itself in ease on Lethe wharf.
SHAKS. *Hamlet*, act i. sc. 5.

Fatal—It was the owl that shrieked, the fatal bellman,
Which gives the stern'st good night.
SHAKS. *Macbeth*, act ii. sc. 2.

Fate—Roll darkling down the torrent of his fate.
JOHNSON, *Vanity of Human Wishes*, l. 346.

Fate—He either fears his fate too much,
Or his deserts are small,
Who dares not put it to the touch
To gain or lose it all.
MARQUIS OF MONTROSE, *Song, My Dear and Only Love*.

Father—Old father antic the law.
SHAKS. *K. Henry IV*, part i. act i. sc. 2.

Father—Father of all! in every age,
In every clime adored,
By saint, by savage, and by sage,
Jehovah, Jove, or Lord. POPE, *Universal Prayer*.

Father—My father's brother; but no more like my father
Than I to Hercules. SHAKS. *Hamlet*, act i. sc. 2.

Fault—And, oftentimes, excusing of a fault
Doth make the fault the worse by the excuse.
SHAKS. *King John*, act iv. sc. 2.

* Dry sun, dry wind,
Safe bind, safe find.
TUSSEY, *Five Hundred Points of Good Husbandry*.

Fault—Every one *fault seeming monstrous*, till his fellow-fault came to match it. SHAKS. *As You Like It*, act iii. sc. 2.

Faults—*In other men we faults can spy,*
And blame the mote that dims their eye:
Each little speck and blemish find,
To our own stronger errors blind. GAY, *Turkey and Ant.*

Faults—Oh, what a world of vile ill-favoured *faults*
Looks handsome in three hundred pounds a-year!
SHAKS. *Merry Wives of Windsor*, act iii. sc. 4.

Favourite—A *favourite has no friend.*
GRAY, *On the Death of a Favourite Cat.*

Favourite—To be a *Prodigal's favourite*—then worse truth;
A Miser's pensioner—behold our lot!
O Man, that from thy fair and shining youth
Age might but take the things Youth needed not.
WORDSWORTH, *The Small Celandine.*

Fear—The *fear o' hell's* a hangman's whip
To haud the wretch in order;
But where ye feel your honour grip,
Let that aye be your border. BURNS, *Ep. to a Young Friend.*

Fear—There is no fear in love; but *perfect love casteth out fear.*
1 John iv. 18.

Fearfully—For I am *fearfully and wonderfully made.*
Psalm cxxxix. 14.

Fears—When our actions do not,
Our *fears do make us traitors.* SHAKS. *Macbeth*, act iv. sc. 2.

Fears—Our *very hopes belied our fears,*
Our fears our hopes belied;
We thought her dying while she slept,
And sleeping when she died. HOOD, *The Death-bed.*

Feast—They have been at a great *feast of languages*, and stolen the scraps.
SHAKS. *Love's Labour's Lost*, act v. sc. 1.

Feast—The tables they groaned with the weight of the feast,
Nor yet had the laughter and merriment ceased
When the bell of the castle tolled—"One!"
M. G. LEWIS, *Tales of Wonder*, "Alonzo the Brave," st. 1.

Feasting—A *feasting presence* full of light.
SHAKS. *Romeo and Juliet*, act v. sc. 3.

Feather—*A wit's a feather, and a chief a rod;*

An honest man's the noblest work of God.

POPE, *Essay on Man*, ep. iv. l. 247.

Feather—*To waft a feather, or to drown a fly.*

YOUNG, *Night Thoughts*, night i. l. 154.

Feeble—Let that suffice, most forcible *Feeble*.

SHAKS. *K. Henry IV*, part ii. act iii. sc. 2.

Feelings—Great thoughts, great feelings, came to them,

Like instincts, unawares. R. M. MILNES, *The Men of Old*.

Feels—The spider's touch, how exquisitely fine!

Feels at each thread, and lives along the line.

POPE, *Essay on Man*, ep. i. l. 217.

Feet—*Her feet beneath her petticoat*

Like little mice stole in and out,

As if they feared the light;

But oh! she dances such a way,

No sun upon an Easter day

Is half so fine a sight.

SIR J. SUCKLING, *Ballad on a Wedding*.

Fellow-feeling—Their cause I plead,—plead it in heart and mind:

A fellow-feeling makes one wondrous kind.

GARRICK, *Prologue on Quitting the Stage*, June, 1776.

Fellow—Alas, poor Yorick! I knew him, Horatio; a *fellow of infinite jest*, of most excellent fancy. SHAKS. *Hamlet*, act v. sc. 1.

Fellow—A *fellow that hath had losses*; and one that hath two gowns, and everything handsome about him.

SHAKS. *Much Ado about Nothing*, act iv. sc. 2.

Fellow—If he be not *fellow with the best king*, thou shalt find the best king of good fellows. SHAKS. *K. Henry V*, act v. sc. 2.

Ferdinand—*Ferdinand Mendez Pinto* was but a type of thee, thou liar of the first magnitude.

CONGREVE, *Love for Love*, act ii. sc. 1.

Few—For many are called, but *few are chosen*. MATT. xxii. 14.

Few—Virtuous and vicious every man must be,

Few in th' extreme, but all in the degree.

POPE, *Essay on Man*, ep. ii. l. 251.

Few—Look round the habitable world, how *few*

Know their own good, or, knowing it, pursue!

DRYDEN, *Trans. of Juvenal's Tenth Satire*.

Fiction—'Tis strange, but true; for truth is always strange,—
Stranger than fiction. BYRON, *Don Juan*, can. xiv. st. 101.

Fie— *Fie, foh, and fum,*
 I smell the blood of a British man.
 SHAKS. *King Lear*, act iii. sc. 4.

Field—Consider the *lilies of the field*, how they grow; they toil
 not, neither do they spin. *Matt.* vi. 28.

Fife—Vile squeaking of the *wry-necked fife*.
 SHAKS. *Merchant of Venice*, act ii. sc. 5.

Fights—For he who *fights and runs away*
 May live to fight another day;
 But he who is in battle slain
 Can never rise and fight again.*
From the Art of Poetry on a New Plan,
Edited by Oliver Goldsmith.†

Figure— But, alas! to make me
 The fixed *figure for the time, for scorn*
 To point his slow and moving finger at.
 SHAKS. *Othello*, act iv. sc. 2.

Filthy—Not greedy of *filthy lucre*. 1 *Tim.* iii. 3.

Final— The ethereal mould,
 Incapable of stain, would soon expel
 Her mischief, and purge off the baser fire,
 Victorious. Thus *repulsed, our final hope*
Is flat despair. MILTON, *Paradise Lost*, bk. ii. l. 139.

Fine—*Fine by defect*, and delicately weak.
 POPE, *Moral Essays*, ep. ii. l. 43.

Fine—*Fine feathers, they say, make fine birds.*
 BICKERSTAFF, *Padlock*, act i. sc. 1.

Fine—For that *fine Madness still he did retain †*
 Which rightly should possess a poet's brain.
 DRAYTON, *Polyolbion (of Marlowe)*.

Fire—*Three removes are as bad as a fire.*
 B. FRANKLIN, *Poor Richard*.

* The following would appear to be the origin of this disputed quotation :—
 That same man that rennith awaie
 Maie again fight another daie.

ERASMUS, *Apophthegms*, translated by Udall, 1542

† See also pages 153 and 176.

‡ Great wits are sure to madness near allied.—DRYDEN.

Fire—Behold, how great a matter *a little fire kindleth !*

JAMES iii. 5.

Fire—The glowworm shows the matin to be near,
And 'gins to pale his *uneffectual fire*.

SHAKS. *Hamlet*, act i. sc. 5.

Fire—While I was musing, the fire burned. *Psalm xxxix. 3.*

Fires—On Prague's proud arch the fires of ruin glow,
His blood-dyed waters murmuring far below.

CAMPBELL, *Pleasures of Hope*, pt. i. l. 385.

Firmament—The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim.

ADDISON *Ode*.

Firmament—This brave d'erhanging firmament, this majestic roof
fretted with golden fire, why, it appears no other thing to me
than a foul and pestilent congregation of vapours.

SHAKS. *Hamlet*, act ii. sc. 4.

Fit—The fit's upon me now,
The fit's upon me now !
Come quickly, gentle lady :
The fit's upon me now !

BEAUMONT and FLETCHER, *Wit without Money*, act v. sc. 5.

Fits—'Twas sad by fits, by starts 'twas wild.

COLLINS, *The Passions*, l. 28.

Fix'd—Fix'd like a plant on his peculiar spot,
To draw nutrition, propagate, and rot.

POPE, *Essay on Man*, ep. ii. l. 63.

Flame—He's gone ; and who knows how he may report
Thy words, by adding fuel to the flame ?

MILTON, *Samson Agonistes*, l. 1380.

Flanders—Under the tropic is our language spoke,
And part of *Flanders hath received our yoke*.

WALLER, *Upon the Death of the Lord Protector*.

Flashes—Where be your gibes now ? your gambols ? your songs ?
your flashes of merriment, that were wont to set the table on a
roar.

SHAKS. *Hamlet*, act v. sc. 1.

Flatterers—But, when I tell him he hates flatterers,
He says he does ; being then most flattered.

SHAKS. *Julius Cæsar*, act ii. sc. 1.

Flatterers— By flatterers besieged,

And so obliging that he ne'er obliged ;

Like Cato, give his little senate laws,

And sit attentive to his own applause.

POPE, *Ep. to Dr. Arbuthnot*, l. x7.

*Flattering—*Lay not that *flattering unction* to your soul.

SHAKS. *Hamlet*, act iii. sc. 4.

Flattery—

Ne'er

Was *flattery lost on poet's ear* ;

A simple race ! they waste their toil

For the vain tribute of a smile.

SCOTT, *Lay of the Last Minstrel*, can. iv. conclusion.

Fleas—Fleas are not lobsters, d— their souls !

WOLCOTT.

*Fleeting—*Some *fleeting good*, that mocks me with the view.

GOLDSMITH, *The Traveller*, l. 26.

Flesh—All flesh is grass.

Isaiah xl. 6.

*Flesh—*The blood will follow where the knife is driven ;

The *flesh will quiver* where the pincers tear,

And sighs and cries by nature grow on pain.

YOUNG, *Revenge*, act v. sc. 3.

*Flesh—*Bone and Skin, two millers thin,

Would starve us all, or near it ;

But be it known to Skin and Bone

That *Flesh and Blood* can't bear it.

J. BYRON, *Epigram on Two Monopolists*.

*Flesh—*O flesh, *flesh*, how art thou fishified !

SHAKS. *Romeo and Juliet*, act ii. sc. 4.

*Flesh—*Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the *flesh is weak*. Matt. xxvi. 41.

Flies—

Like summer friends,

Flies of estates and summershine.

G. HERBERT, *The Answer*.

Flight—

The never-ending flight

Of future days.

MILTON, *Paradise Lost*, bk. ̄. l. 221.

*Fling—*To cure the mind's wrong bias, *spleen*,

Some recommend the Bowling Green,

Some hilly walks,—all exercise ;

Fling but a stone, the giant dies.

M. GREEN, *The Spleen*, l. 30.

Flint—

Weariness

Can *snore upon the flint*, when resty sloth

Finds the down pillow hard.

SHAKS. *Cymbeline*, act iii. sc. 6.

Flower—Catch, then, O catch the transient hour ;

Improve each moment as it flies !

Life's a short summer,—*man a flower* :

He dies—alas ! how soon he dies !

JOHNSON, *Winter, an Ode*.

Flowing—When *flowing cups* run swiftly round,

With no allaying Thames. R. LOVELACE, *To Althea, from Prison*.

Flunkey—A great man's overfed great man, what the Scotch call

Flunkey.

CARLYLE, *Essay on Johnson*.

Fly—*Fly not yet* : 'tis just the hour

When pleasure, like the midnight flower

That scorns the eye of vulgar light,

Begins to bloom for sons of night,

And maids who love the moon.

MOORE, *Fly not yet*.

Fly—For *those that fly* may fight again,

Which he can never do that's slain.*

BUTLER, *Hudibras*, pt. iii. can. iii. l. 243.

Foe—For ever, Fortune, wilt thou prove

An *unrelenting foe to love*,

And when we meet a mutual heart,

Come in between and bid us part ?

THOMSON, *Song, "For ever, Fortune*.

Foemen—And the stern joy which warriors feel

In *foemen worthy of their steel*.

SCOTT, *The Lady of the Lake*, can. v. st. 10.

Folly—Eye Nature's walks, shoot *folly as it flies*,

And catch the manners living as they rise ;

Laugh where we must, be candid where we can,

But vindicate the ways of God to man.

POPE, *Essay on Man*, ep. i. l. 18.

Folly—The picture, placed the busts between,

Adds to the thought much strength ;

Wisdom and Wit are little seen,

But *Folly's at full length*.

J. BRERETON, *On Beau Nash's Picture at full length, between the Busts of Sir I. Newton and Mr. Pope, ascribed to Lord Chesterfield*.

* See pages 150 and 176.

Folly—Where lives the man that has not tried
 How mirth can into folly glide,
 And *folly into sin*? SCOTT, *The Bridal of Triermain*, can. i. st. 21.

Folly—Since sorrow never comes too late,
 And happiness too swiftly flies,
 Where ignorance is bliss,
 'Tis *folly to be wise*.

GRAY, *On a Distant Prospect of Eton College*.

Folly—When lovely *woman stoops to folly*,
 And finds too late that men betray,
 What charm can soothe her melancholy?
 What art can wash her guilt away?
 GOLDSMITH, *Vicar of Wakefield*, ch. xvii.

Fontarabian—O for a blast of that dread horn
 On *Fontarabian echoes* borne! SCOTT, *Marmion*, can. vi. st. 23.

Food—*Food for powder*, food for powder; they'll fill a pit as well
 as better. SHAKS. *K. Henry IV*, part i. act iv. sc. 2.

Food—And homeless near a thousand homes I stood,
 And near a thousand tables *pined and wanted food*.
 WORDSWORTH, *Guilt and Sorrow*, st. 41.

Fool—At *thirty*, man suspects himself a fool;
 Knows it at forty, and reforms his plan.
 YOUNG, *Night Thoughts*, night i. l. 417.

Fool—For every *inch that is not fool* is rogue.
 DRYDEN, *Absalom and Achitophel*, pt. ii. l. 423.

Fool—The *fool hath said* in his heart, There is no God.
 Psalm xiv. 1.

Fool—A fool must now and then be right, by chance.
 COWPER, *Conversation*.

Fool—The solemn fop, significant and budge;
 A *fool with judges*, among fools a judge. *Ibid.*

Fools—For *fools admire*, but men of sense approve.
 POPE, *Essay on Criticism*, pt. ii. l. 121.

Fools—Quoth she, I've heard old cunning stagers
 Say, *fools for arguments use wagers*.

BUTLER, *Hudibras*, pt. ii. can. i. l. 207.

Fools—In idle wishes *fools* supinely stay;
 Be there a will,—and wisdom finds a way.
 CRABBE, *The Birth of Flattery*.

Fools—Fools make a mock at sin.

Prov. xiv. 9.

Fools—For fools rush in where angels fear to tread.

POPE, *Essay on Criticism*, pt. iii. l. 68.

*Fools—“Fools that do not know how much more the half is than the whole.” **

Fools—Fools make feasts, and wise men eat them.

FRANKLIN, *Poor Richard*.

Fools—If solid happiness we prize,

Within our breast this jewel lies ;

And they are fools who roam :

The world has nothing to bestow ;

From our own selves our joys must flow,

And that dear hut,—our home. N. COTTON, *The Fireside*, st. 3.

Fools—Truth from his lips prevailed with double sway,

And fools, who came to scoff, remained to pray.

GOLDSMITH, *Deserted Village*, l. 179.

Fools—

Since called

The *Paradise of Fools*, to few unknown.

MILTON, *Paradise Lost*, bk. iii. l. 486.

Fools' Paradise—This is call'd Fools' Paradise,

From the loving fools that dwell in 't ;

Where the great fools rule the less,

The rest obey, and all do well in 't.

QUEVEDO, *Visions*, Eng. Trans. by R. L.

(Roger L'Estrange), 1671, vision iv.

Foot—His very foot has music in 't

As he comes up the stairs.

MICKLE, *The Mariner's Wife*.

Foot—A foot more light, a step more true,

Ne'er from the heath-flower dashed the dew.

SCOTT, *The Lady of the Lake*, can. i. st. 18.

Foot—Too late I stayed—forgive the crime—

Unheeded flew the hours ;

How noiseless falls the foot of Time,

That only treads on flowers !

HON. W. R. SPENCER, *Lines to Lady A. Hamilton*.

Foot—The inaudible and noiseless foot of Time.

SHAKS. *All's Well that Ends Well*, act v. sc. 2.

* Νήπιος· οὐδ' ἴσασιν ὅσῳ πλὴν ἡμῶν πάντες.

ÆSOP, *Works and Days*, v. 40.

Footprints—Lives of great men all remind us

We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.

LONGFELLOW, *A Psalm of Life*.

Forbear—*Forbear to judge*; for we are sinners all.

SHAKS. *K. Henry VI*, part ii. act iii. sc. 3.

Forbearance—There is, however, a limit at which *forbearance*
ceases to be a virtue. BURKE, *The Present State of the Nation*.

Force—Who *overcomes*

By force hath overcome but half his foe.

MILTON, *Paradise Lost*, bk. i. l. 648.

Fordoes—This is the night

That either *makes me or fordoes* me quite.

SHAKS. *Othello*, act v. sc. 1.

Forefinger—Jewels five-words-long,

That on the stretched *forefinger of all time*

Sparkle for ever. TENNYSON, *The Princess*, can. ii.

Forehead—With *forehead* villainous low.

SHAKS. *Tempest*, act iv. sc. 1.

Foremost—The *foremost man* of all this world.

SHAKS. *Julius Caesar*, act iv. sc. 3.

Forgetfulness—O sleep, O gentle sleep,
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down,
And *steep my senses in forgetfulness?*

SHAKS. *K. Henry IV*, part ii. act iii. sc. 1.

Forgiveness—*Forgiveness to the injured does belong*; *

But they ne'er pardon who have done the wrong.

DRYDEN, *Conquest of Grenada*, pt. ii. act i. sc. 2.

Forked—Like a man made after supper of a cheese-paring; when
he was naked, he was, for all the world, like a *forked radish*,
with a head fantastically carved upon it with a knife.

SHAKS. *K. Henry IV*, part ii. act iii. sc. 2.

Fortune—*To be a well-favoured man is the gift of fortune*; but to
write and read comes by nature.

SHAKS. *Much Ado about Nothing*, act iii. sc. 3.

* Tacitus says, "Proprium humani ingenii est odisse quem læseris." Herbert,
in his *Jacula Prudentum*, has, "The offender never pardons."

Fortune—Afer, with thousands, after wealth will run.

To many *Fortune gives too much, enough to none.*

MARTIAL, lib. xii. ep. 10.

Fortune—There is a tide in the affairs of men

Which, taken at the flood, *leads on to fortune* ;

Omitted, all the voyage of their life

Is bound in shallows and in miseries.

SHAKS. *Julius Cæsar*, act iv. sc. 3.

Fortune— When *Fortune* means to men most good,

She looks upon them *with a threatening eye.*

SHAKS. *K. John*, act iii. sc. 4.

Fortune—And *railed on lady Fortune* in good terms,

In good set terms.

SHAKS. *As You Like It*, act ii. sc. 7.

Fortune's buffets—A man, that *fortune's buffets* and rewards

Hast ta'en with equal thanks.

SHAKS. *Hamlet*, act iii. sc. 2.

Fortunes—My *pride fell with my fortunes.*

SHAKS. *As You Like It*, act i. sc. 2.

Forty-parson—Oh for a *forty-parson power* !

BYRON, *Don Juan*, can. x. st. 34.

Forty—A man he was to all the country dear,

And passing rich with *forty pounds a year.*

GOLDSMITH, *Deserted Village*, l. 141.

Fountain—An endless *fountain of immortal drink*

Pouring unto us from the heaven's brink.

KEATS, *Endymion*.

Fountain—A woman moved is like a *fountain troubled* ;

Muddy, ill-seeming, thick, bereft of beauty.

SHAKS. *Taming of the Shrew*, act v. sc. 2.

Fowl—*Tame villatic fowl.*

MILTON, *Samson Agonistes*, l. 1695.

Foxes—The *foxes have holes*, and the birds of the air have nests ;

but the Son of man hath not where to lay his head. *Matt.* viii. 20.

Foxes—The little *foxes, that spoil the vines.*

The Song of Solomon ii. 15.

Fragments—*Gather up the fragments* that remain, that nothing be lost.

John vi. 12.

Frailty—*Frailty, thy name is woman.* SHAKS. *Hamlet*, act i. sc. 2.

Framed—*Framed to make women false.* SHAKS. *Othello*, act i. sc. 3.

France—"They order," said I, "*this matter better in France.*"

STERNE, *Sentimental Journey*, p. 1.

Free—I am as *free as nature first made man*,
 Ere the base laws of servitude began,
 When wild in woods the noble savage ran.

DRYDEN, *The Conquest of Grenada*, pt. i. act i. sc. 1.

Freedom—No. *Freedom has a thousand charms to show*
 That slaves, howe'er contented, never know.

COWPER, *Table Talk*.

Freedom—Hope, for a season, bade the world farewell,
 And *Freedom shriek'd as Kosciusko fell!*

CAMPBELL, *Pleasures of Hope*, pt. i. l. 381.

Free-livers—*Free-livers on a small scale*, who are prodigal within
 the compass of a guinea. W. IRVING, *The Stout Gentleman*.

Freeman—He is the *freeman whom the truth makes free*.

COWPER, *The Task*, bk. v. *Winter Morning Walk*.

Frenchman—Just knows, and knows no more, her Bible true :
 A truth the *brilliant Frenchman* never knew. COWPER, *Truth*.

Frenchman's darling—The *Frenchman's darling*.

COWPER, *The Task*, bk. iv. *Winter Evening*.

Fresh—To-morrow to *fresh woods and pastures new*.

MILTON, *Lycidas*, l. 106.

Friend—*Friend after friend departs,—*

Who hath not lost a friend?

There is no union here of hearts

That finds not here an end.

MONTGOMERY, *Friends*.

Friend—I've often wished that I had clear,

For life, six hundred pounds a-year,

A handsome *house to lodge a friend*,

A river at my garden's end.

SWIFT, *Imitation of Horace*, bk. ii. sat. 6.

Friend—A man that hath friends must shew himself friendly ; and
 there is a *friend that sticketh closer than a brother*.

Prov. xviii. 24.

Friend—Give me th' avow'd, th' erect, the manly foe,

Bold I can meet, perhaps may turn his blow ;

But, of all plagues, good Heaven, thy wrath can send,

Save, save, oh, *save me from the candid friend!*

CANNING, *New Morality, Anti-Jacobin*, p. 232.

- Friend*— She that asks
Her dear five hundred friends.
 COWPER, *The Task*, bk. ii. *The Timepiece*.
- Friend's infirmities*—A friend should bear his *friend's infirmities*;
 But Brutus makes mine greater than they are.
 SHAKS. *Julius Cæsar*, act iv. sc. 3.
- Friends*—As round our isle the azure billow roars,
 From all the world dividing Britain's shores,
 Within itself be Britain's natures joined,
 A world themselves, yet *friends of human-kind*.
 H. PYE, *Alfred*, bk. vi. l. 99.
- Friends*—I would not enter on my list of friends
 (Though graced with polished manners and fine sense,
 Yet wanting sensibility) the man
 Who needlessly sets foot upon a worm.
 COWPER, *The Task*, bk. vi. *Winter Walk at Noon*.
- Friends*—Greatness and goodness are not means, but ends !
 Hath he not always treasures, always friends,
 The good great man ? Three treasures, love and light
 And calm thoughts, regular as infants' breath ;
 And *three firm friends*, more sure than day or night,
 Himself, his Maker, and the angel Death. COLERIDGE, *Reproof*.
- Friendship*—And what is *friendship but a name*,
 A charm that lulls to sleep,
 A shade that follows wealth or fame,
 And leaves the wretch to weep ?
 GOLDSMITH, *Vicar of Wakefield*, ch. viii. *The Hermit*.
- Friendship*—*Friendship ! mysterious cement of the soul !*
 Sweet'ner of life ! and solder of society.
 BLAIR, *The Grave*, l. 88.
- Friendship*—Who *ne'er knew joy but friendship* might divide,
 Or gave his father grief but when he died.
 POPE, *Ep. on the Hon. S. Harcourt*.
- Frog*—*Thus use your frog* : put your hook, I mean the arming
 wire, through his mouth, and out at his gills, and then with a fine
 needle and silk sew the upper part of his leg with only one
 stitch to the arming wire of your hook, or tie the frog's leg
 above the upper joint to the armed wire ; and in so doing use
 him as though you loved him.
 WALTON, *The Complete Angler*, pt. i. ch. 8.

Front—Now's the day, and now's the hour :

See the *front o' battle low'r*. BURNS, *Bannockburn*.

Frown—To *frown at pleasure*, and to smile in pain.

YOUNG, *Night Thoughts*, night viii. l. 1054.

Fruit—The tree is *known by his fruit*. Matt. xii. 33.

Fruit—Words are like leaves ; and where they most abound,
Much *fruit of sense* beneath is rarely found.

POPE, *Essay on Criticism*, pt. ii. l. 109.

Fruit—Of Man's first disobedience, and *the fruit*

Of that forbidden tree, whose mortal taste

Brought death into the world and all our woe.

MILTON, *Paradise Lost*, bk. i. l. 1.

Fruit—*The ripest fruit first falls*.

SHAKS. *K. Richard II*, act ii. sc. 1.

Full—Waller was smooth ; but Dryden taught to join

The varying verse, the *full resounding line*,

The long majestic march, and energy divine.

POPE, *Imitations of Horace*, bk. ii. ep. i. l. 207.

Fun—As Tammie gloured, amazed and curious,

The mirth and *fun* grew fast and furious.

BURNS, *Tam O'Shanter*.

Funeral—Thrift, thrift, Horatio ! the *funeral baked meats*

Did coldly furnish forth the marriage tables.

SHAKS. *Hamlet*, act i. sc. 2.

Funning—Cease your *funning*,

Force or cunning

Never shall my heart trepan. GAY, *Beggar's Opera*, act ii. sc. 2.

Fury—Filled with *fury*, rapt, inspired.

COLLINS, *The Passions*, l. 10.

Fury—Beware the *fury of a patient man*.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 1005.



GAE—GARISH.



GAE—Seem to forsake her, soon she'll change her mood :

Gae woo anither, an' she'll gang clean wud.
RAMSAY, *Gentle Shepherd*.

Gain—For to me to live is Christ, and to die is gain. *Philip*. i. 21.

Galileo—The starry *Galileo with his woes*.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 61.

Gall—Let there be *gall enough in thy ink* ; though thou write with a goose-pen, no matter. SHAKS. *Twelfth Night*, act iii. sc. 2.

Galled—Let the *galled jade wince*, our withers are unwrung.
SHAKS. *Hamlet*, act iii. sc. 2.

Gallery—He grinds divinity of other days
Down into modern use ; transforms old print
To zig-zag manuscript, and cheats the eyes
Of *gallery critics* by a thousand arts.
COWPER, *The Task*, bk. ii. *The Timepiece*.

Galligaskins—My *galligaskins, that have long withstood*
The winter's fury and encroaching frosts,
By time subdued (what will not time subdue ?),
A horrid chasm disclosed. PHILLIPS, *The Splendid Shilling*, l. 121.

Gardens—Who loves a *garden loves a greenhouse too*.
COWPER, *The Task*, bk. iii. *The Garden*.

Garish—When he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the *garish sun*.
SHAKS. *Romeo and Juliet*, act iii. sc. 2:

Garland—A poet soaring in the high region of his fancies, with his *garland and singing robes* about him.

MILTON, *Reason of Church Government*, bk. ii.

Garter—Mine *host of the Garter*.

SHAKS. *Merry Wives of Windsor*, act i. sc. 1.

Gather—*Gather ye rosebuds* while ye may,

Old Time is still a-flying,

And this same flower, that smiles to-day,

To-morrow will be dying.

HERRICK, *To the Virgins, to make much of Time*.

Gathered—Led by my hand, he sauntered Europe round,

And *gathered every vice* on Christian ground.

POPE, *The Dunciad*, bk. iv. l. 311.

Gay Lothario—Is this that haughty gallant, *gay Lothario*?

N. ROWE, *The Fair Penitent*, act v. sc. 1.

Gazelle—I never nursed a *dear gazelle*,

To glad me with its soft black eye,

But, when it came to know me well,

And love me, it was sure to die.

MOORE, *The Fire-Worshippers*.

Gazette—They have not done me justice; but I'll have a *gazette of my own*.

NELSON, *Southey's Life*, ch. 8.

Genius—When all of *genius which can perish dies*.

BYRON, *Monody on the Death of Sheridan*.

Gentle—He knew whose *gentle hand was at the latch*

Before the door had given her to his eyes. KEATS, *Isabella*.

Gentle—*Gentle thoughts*, when they may give the foil,

Save them that yield, and spare where they may spoil.

T. HERWOOD, *A Woman Kilde with Kindnesse*, prologue.

Gentleman—His lockèd, lettered, braw brass collar

Showed him the *gentleman and scholar*. BURNS, *The Two Dogs*.

Gentleman—*The Prince of Darkness is a gentleman*.

SHAKS. *K. Lear*, act iii. sc. 4.

Gentleman—A Christian is *God Almighty's gentleman*.*

J. C. HARE, *Guesses at Truth*.

Gentleman—An honest man is *the gentleman of nature*.

BULWER LYTTON, *Lady of Lyons*, act ii.

* Dryden says, "God Almighty's gentlemen," in *Astrolabe and Achitophel*. See also, for term "gentleman," quotation from TENNYSON, p. 109.

Gentlemen—The mob of gentlemen who wrote with ease.

POPE, *Imitations of Horace*, bk. ii. ep. i. l. 108.

Gently—Then gently scan your brother man,

Still gentler, sister woman :

Though they may gang a' kennin' wrang,

To step aside is human. BURNS, *Address to the Unco' Guid*.

George—And if his name be George, I'll call him Peter ;

For new-made honour doth forget men's names.

SHAKS. *K. John*, act i. sc. 1.

Get—Get money ; still get money, boy ;

No matter by what means.

JONSON, *Every Man in His Humour*, act ii. sc. 3.

Get—Get place and wealth, if possible, with grace ;

If not, by any means get wealth and place.*

POPE's *Imitations of Horace*, ep. i. bk. i.

Get—Get thee behind me, Satan.

Matt. xvi. 23.

Ghost—There needs no ghost, my lord, come from the grave

To tell us this.

SHAKS. *Hamlet*, act i. sc. 5.

Ghost—Vex not his ghost : O, let him pass ! he hates him

That would upon the rack of this rough world

Stretch him out longer.

SHAKS. *King Lear*, act v. sc. 3.

Giant's strength— O, it is excellent

To have a giant's strength ; but it is tyrannous

To use it like a giant. SHAKS. *Measure for Measure*, act ii. sc. 2.

Gift-horse—Look a gift-horse in the mouth.

BUTLER, *Hudibras*, pt. i. can. i. l. 400. RABELAIS, bk. i. ch. 2.

Also quoted by St. Jerome.

Gilded—Are then regalities all gilded masks ? KEATS, *Endymion*.

Gilpin—Now let us sing, long live the King,

And Gilpin long live he ;

And when he next doth ride abroad,

May I be there to see ! COWPER, *History of John Gilpin*.

Gin—Tax Chancellor Van, the Batavian to thwart,

This compound of crime at a sovereign a quart ;

Let gin fetch per bottle the price of champagne,

And hew down the Upas in Marylebone Lane.

JAMES SMITH, *The Upas*.

* Rem facias ; rem,

Si possis, recte ; si non, quocunque modo rem. HORACE, *Ep.* bk. i. i. 65, 66.

Give—Give it an understanding, but no tongue.

SHAKS. *Hamlet*, act i. sc. 2.

Give—Give me but what this ribbon bound,

Take all the rest the sun goes round. WALLER, *On a Girdle*.

Give—Give me neither poverty nor riches.

Prov. xxx. 8.

Give—Give sorrow words; the grief that does not speak

Whispers the o'erfraught heart, and bids it break.

SHAKS. *Macbeth*, act iv. sc. 3.

Give—Give thy thoughts no tongue.

SHAKS. *Hamlet*, act i. sc. 3.

Glare—Maidens, like moths, are ever caught by glare,

And Mammon wins his way where seraphs might despair.

BYRON, *Childe Harold's Pilgrimage*, can. i. st. 9.

Glass—For now we see through a glass, darkly.

1 Cor. xiii. 12.

Glass—

He was, indeed, the glass

Wherein the noble youth did dress themselves.

SHAKS. *K. Henry IV*, part ii. act ii. sc. 3.

Gloomy—I like this rocking of the battlements.

Rage on, ye winds! burst, clouds, and waters, roar!

You bear a just resemblance to my fortunes,

And suit the gloomy habit of my soul.

YOUNG, *The Revenge*, act i. sc. 1.

Glories—Glories, like glow-worms, afar off shine bright,

But, seen too near, give neither heat nor light.

WEBSTER, *Duchess of Malfy*, act v. sc. 1.

Glory—The glory dies not, and the grief is past.

SIR S. E. BRYDGES, *Sonnet on the Death of Sir W. Scott*.

Glory—In working well if travail you sustain;

Into the mind shall lightly pass the pain,

But of the deed the glory shall remain. N. GRIMWALD, *Poems*.

Glory—The paths of glory lead but to the grave.

GRAY, *Elegy in a Country Churchyard*.

Glory—Who track the steps of glory to the grave.

BYRON, *Monody on the Death of Sheridan*, l. 74.

Glory—But trailing clouds of glory do we come

From God, who is our home:

Heaven lies about us in our infancy!

WORDSWORTH, *Intimations of Immortality*, st. 5.

Glory—Go where glory waits thee.

MOORE, *Go where glory waits thee.*

Go—Go, soul, the body's guest,

Upon a thankless errand!

Fear not to touch the best:

The truth shall be thy warrant;

Go, since I needs must die,

And give the world the lie.

J. SYLVESTER, *The Soul's Errand.*

Go—Go, and do thou likewise.

LUKE x. 37.

Go—I'll go his halves.

RABELAIS, bk. iv. c. 23.

*God—God made the country, and man made the town.**

COWPER, *The Task*, bk. i. *Sofa*

God—A God all mercy is a God unjust.

YOUNG, *Night Thoughts*, night iv. l. 233.

God—His tribe were God Almighty's gentlemen.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 645.

God—God helps them that help themselves.

B. FRANKLIN, *Poor Richard.*

God—

Just are the ways of God,

And justifiable to men.

MILTON, *Samson Agonistes*, l. 233.

God—God moves in a mysterious way

His wonders to perform:

He plants His footsteps in the sea,

And rides upon the storm.

COWPER, *Light Shining out of Darkness.*

God—God save our gracious king!

Long live our noble king!

God save the king!

DR. JOHN BULL, *God save the King.*†

* Nec mirum, quod divina Natura dedit agros, ars humana edificavit urbes.—*Varro*. Cowper's is a wonderfully close translation, but it is quite possible that he had not seen the original—See p. 69, "*Coin*."

† Dr. John Bull (1591) was the composer only. Henry Carey's son claimed it as the composition of his father, whose granddaughter, Alice Carey, was the mother of Edmund Keau Carey died in 1743. The germ of this song is to be found in one which Sir Peter Carew used to sing before Henry VIII., it runs:—

"And I said, Good Lord, defend
England with Thy most holy hand,
And save noble Henry our king."

This effectually dissipates Carey's claim to have originated the National Anthem. See also quotation on next page from Shaks. Richard II., "No man cried *God save him*," p. 166.

God—The *god of my idolatry*. SHAKS. *Rom. and Jul.* act ii. sc. 2.

God—So over-violent, or over-civil,

That every man with him was *God or devil*.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 557.

God—Life's but a means unto an end—that end,

Beginning, mean, and end to all things—*God*.

BAILEY, *Festus*, pp. 37, 38.

God—Ye cannot serve *God and mammon*.

Matt. vi. 24.

God—Even so, or with much more contempt, men's eyes

Did scowl on Richard; no man cried *God save him!*

SHAKS. *Richard II*, act v. sc. 2.

God—*God sendeth and giveth* the mouth and the meat.*

TUSSER, *Five Hundred Points of Good Husbandry*.

God—*God tempers the wind* to the shorn lamb.†

STERNE, *Sentimental Journey, Paris*.

God-given—Profaned the *God-given strength*, and marred the lofty line.

SCOTT, *Marmion*, introd. to can. i.

God's prophets—*God's prophets of the beautiful*

These poets were.

E. B. BROWNING, *A Vision*.

God's providence—Even *God's providence*

Seeming estranged.

HOOD, *The Bridge of Sighs*.

Gods—Then he will talk—good gods, how he will talk!

NAT. LEE, *Alexander the Great*, act i. sc. 3.

Gold—Fire-branded foxes to sear up and singe

Our gold and ripe-ear'd hopes.

KEATS, *Endymion*.

Gold—Yet gold all is not that doth golden seem.

SPENSER, *Faerie Queene*, bk. ii. can. viii. st. 14.

Gold—All, as they say, that glitters is not gold.

DRYDEN, *Hind and Panther*.

Gold—Gold! gold! gold! gold!

Bright and yellow, hard and cold.

HOOD, *Miss Kilmansegg*.

Golden—

I have bought

Golden opinions from all sorts of people.

SHAKS. *Macbeth*, act i. sc. 7.

* Where God sends babbies, He sends penny loaves.

Modern London Proverb.

† George Herbert has, in his *Jacula Prudentum*, "To a close-shorn sheep God gives wind to measure."

Golden—Happy the golden mean.

MASSINGER, *The Great Duke of Florence*.

Golden—His golden locks time hath to silver turned ;

O time too swift ! O swiftness never ceasing !

His youth 'gainst time and age hath ever spurned,

But spurned in vain ; youth waneth by encreasing.

GEORGE PEELE, *Polyhymnia*.

Good—She was good as she was fair,

None, none on earth above her !

As pure in thought as angels are :

To know her was to love her.* S. ROGERS, *Jacqueline*, st. 1.

Good—The good are better made by ill,

As odours crushed are sweeter still.

Ibid. st. 3.

Good—And learn the luxury of doing good.†

GOLDSMITH, *Traveller*, l. 22.

Good—The book is made (as all books are)

Which I to you have sent :

Some good it hath, perchance much bad,

And more indifferent.

MARTIAL, ep. xvii. l. 1. *In Extenuation of his Book*.

Good—Yes ! you will find people ready enough to do the good

Samaritan without the oil and the twopence.‡

SYDNEY SMITH, *W. W.* p. 329.

Good—A good name is better than precious ointment. *Eccles.* vii. 1.

Good—Good night and joy be wi' ye a' ;

Your harmless mirth has charmed my heart ;

May life's fell blasts out owre ye blaw,

In sorrow may ye never part.

SIR ALEX. BOSWELL.

Good—In a good old age.

Gen. xv. 16.

Good—There's a good time coming, boys,

Wait a little longer ! §

CHAS. MACKAY, *Songs*.

* To see her is to love her,
And love but her for ever.

BURNS, *Bonnie Lesley*.

† For all their luxury was doing good.

GARTH, *Claremont*, l. 148.

He tried the luxury of doing good. CRABBE, *Tales of the Hall*, bk. iii.

‡ This was appropriated by Douglas Jerrold.

§ See p. 173, "*Gude*."

Good—Because the *good old rule*
 Sufficeth them, the simple plan,
 That they should tako who have the power,
 And they should keep who can.

WORDSWORTH, *Rob Roy's Grave*, st. 9.

Good—*Good sense, which only is the gift of Heaven,*
 And, though no science, fairly worth the seven.

POPE, *Moral Essays*, ep. iv. l. 43.

Good—Lovely Thais sits beside thee :
 Take the *good the gods provide thee*. DRYDEN, *Alex. Feast*, l. 103.

Good— *Good, the more*
*Communicated, more abundant grows.**

MILTON, *Paradise Lost*, bk. v. l. 71.

Good—Are you *good men and true* ?
 SHAKS. *Much Ado about Nothing*, act iii. sc. 3.

Good—*Good name in man* and woman, dear my lord,
 Is the immediate jewel of their souls.
 Who steals my purse, steals trash ; 'tis something, nothing ;
 'Twas mine, 'tis his, and has been slave to thousands ;
 But he that filches from me my good name
 Robs me of that which not enriches him,
 And makes me poor indeed. SHAKS. *Othello*, act iii. sc. 3.

Good—Nought so vile that on the earth doth live
 But to the earth some *special good* doth give.
 SHAKS. *Romeo and Juliet*, act ii. sc. 3.

Goodly—Oh, Christ ! it is a *goodly sight to see*
 What Heaven hath done for this delicious land.
 BYRON, *Childe Harold's Pilgrimage*, can. i. st. 15.

Goodness—There is some soul of *goodness in things evil*,
 Would men observingly distil it out.
 SHAKS. *King Henry V*, act iv. sc. 1.

Goodness—If *goodness lead him not*, yet weariness
 May toss him to my breast. HERBERT, *The Pulley*.

Goodness—Virtue is bold, and *goodness never fearful*.
 SHAKS. *Measure for Measure*, act iii. sc. 1.

Gory—Thou can'st not say I did it ; never shake
 Thy *gory locks* at me. SHAKS. *Macbeth*, act iii. sc. 4.

* That good diffused may more abundant grow. COWPER, *Conversation*.

Gospel—"And gospel light first dawned from Bullen's eyes."

GRAY, *Fragments*.

Government—All government, indeed every human benefit and enjoyment, every virtue, and every prudent act, is founded on compromise and barter.

BURKE, *Speech on Conciliation with America*.

Grace—Oh! could you view the melody

Of every grace,

And music of her face,*

You'd drop a tear;

Seeing more harmony

In her bright eye

Than now you hear. LOVELACE, *Orpheus on Death of his Wife*.

Grace—Who hath not owned, with rapture-smitten frame,

The power of grace, the magic of a name?

CAMPBELL, *Pleasures of Hope*, pt. ii. l. 5.

Grand—The grand old name of gentleman,

Defamed by every charlatan,

And soiled with all ignoble use. TENNYSON, *In Memoriam*, can. x.

Grandam—Clown. What is the opinion of Pythagoras concerning wild-fowl?

Malvolio. That the soul of our grandam might haply inhabit a bird.

Clo. What thinkest thou of his opinion?

Mal. I think nobly of the soul, and no way approve his opinion.

SHAKS. *Twelfth Night*, act iv. sc. 2.

Grandsire—For I am proverbed with a grandsire phrase.

SHAKS. *Romeo and Juliet*, act i. sc. 4.

Grapes—The fathers have eaten sour grapes, and the children's teeth are set on edge.

Ezek. xviii. 2.

Gratitude—The still small voice of gratitude.

GRAY, *Ode for Music*, l. 64.

Grave—

The grave, dread thing!

Men shiver when thou'rt named: Nature, appalled,

Shakes off her wonted firmness.

BLAIR, *The Grave*, l. 9.

Grave—Methought I saw the grave where Laura lay.

SIR W. RALEIGH, *Verses to Edmund Spenser*.

* The mind, the music breathing from her face.

BYRON, *Bride of Abydos*, canto i. st. 6.

Grave—*Thou art gone to the grave!* but we will not deplore thee,
Though sorrows and darkness encompass the tomb.

HEBER, *At a Funeral*.

Grave—Formed by thy converse happily to steer
From *grave to gay*, from lively to severe.*

POPE, *Essay on Man*, ep. iv. l. 379.

Grave—Lend, lend your wings! I mount! I fly!

O *grave!* where is thy victory?

O death! where is thy sting?

POPE, *The Dying Christian to his Soul*.

Grave—Bring down my gray hairs *with sorrow to the grave*.

Gen. xlii. 38.

Grave—Ask for me to-morrow, and you shall find me a *grave man*.

SHAKS. *Romeo and Juliet*, act iii. sc. 1.

Grave—Here Whitefoord reclines, and deny it who can,

Though he merrily lived, he is *now a grave man*.

GOLDSMITH, *Retaliation*, postscript.

Grave—She lived unknown, and few could know

When Lucy ceased to be;

But *she is in her grave*, and oh!

The difference to me!

WORDSWORTH, *Lucy*.

Graves—In the most high and palmy state of Rome,

A little ere the mightiest Julius fell,

The *graves stood tenantless*, and the sheeted dead

Did squeak and gibber in the Roman streets.

SHAKS. *Hamlet*, act i. sc. 1.

Gray—*The gray mare will be the better horse.*

The Marriage of True Wit and Science.

BUTLER, *Hudibras*, pt. ii. can. ii. l. 696.

Gray—Oh! why dost thou shiver and shake,

Gaffer Gray?

And why does thy nose look so blue?

THOMAS HOLCROFT, *Gaffer Gray*.

Heureux qui, dans ses vers, sait d'une voix légère

Passer du grave au doux, du plaisant au sévère

BOILEAU, *L'Art Poétique*, chant 1^{er}.

Happy who in his verse can gently steer

From *grave to light*, from pleasant to severe.

DRYDEN, *Art of Poetry*, l. 75.

Dryden altered this from Sir Wm. Soame's translation.

*Great—None think the great unhappy but the great.**

YOUNG, *Love of Fame*, sat. 1. l. 28.

Great—Great is truth and mighty above all things. Esdras, iv. 41.

Great—Some are born great, some achieve greatness, and some have greatness thrust upon 'em.

SHAKS. *Twelfth Night*, act ii. sc. 5.

Great—Hence, ye profane, I hate ye all,

Both the *great vulgar* and the small.

COWLEY, *Horace*, bk. iii. ode 1.

Great—Great wits jump. STERNE, Tristram Shandy, vol. iii. ch. 9.

Greatest—It is the greatest good to the greatest number which is the measure of right or wrong.

BENTHAM.†

Greece—The isles of Greece! the isles of Greece!

Where burning Sappho loved and sung.

BYRON, *Don Juan*, can. iii. st. lxxxvi. v. 1.

Greek—Small Latin and less Greek.

JONSON, *To the Memory of Shakespeare*.

Greek—But, for mine own part, it was Greek to me.

SHAKS. *Julius Cæsar*, act i. sc. 2.

Greeks—When Greeks joined Greeks, then was the tug of war.

NAT. LEE, *Alexander the Great*, act iv. sc. 2.

Green—And 'tis for this we think and toil, and knowledge strive to glean,

That we may pull the English red below the Irish green,
And leave our sons sweet liberty, sweet smiling plenty spread,
Above the land once dark with blood—the *green above the red!*

TOM DAVIS, *Songs of the Nation Newspaper*.

Green—Green be the turf above thee,

Friend of my better days:

None knew thee but to love thee,

Nor named thee but to praise.

HALLECK, *On the Death of J. R. Drake*.

* As if misfortune made the throne her seat,
And none could be unhappy but the great.

ROWE, *The Fair Penitent*, prologue.

† It is probable that Dr. Priestly was the originator of the phrase "the greatest happiness of the greatest number."

Green—Spreading himself like a *green bay tree*. *Psalm xxxvii. 35.*

Green—He maketh me to lie down in *green pastures*: he leadeth me beside the still waters. *Psalm xxiii. 2.*

Green-robed—Those *green-robed senators of mighty woods*,
Tall oaks, branch-charmed by the earnest stars. *KEATS, Hyperion.*

Greetings—Nor *greetings where no kindness is*.
WORDSWORTH, Tintern Abbey.

Greyhounds—I see you stand like *greyhounds in the slips*,
Straining upon the start. *SHAKS. K. Henry V, act iii. sc. 1.*

Grief—No *greater grief than to remember days*
Of joy when misery is at hand. *CARY, Dante, can. v. l. 128.*

Grief—*Every one can master a grief but he that has it.*
SHAKS. Much Ado about Nothing, act iii. sc. 2.

Grief— In the first days
Of my *distracting grief* I found myself
As women wish to be who love their lords.
J. HOME, Douglas, act i. sc. 1.

Griefs—Some *griefs are med'cinable*. *SHAKS. Cymbeline, act iii. sc. 2.*

Grim-visaged—*Grim-visaged war* hath smoothed his wrinkled front.
SHAKS. K. Richard III, act i. sc. 1.

Grind—*Grind the faces of the poor.* *Isaiah iii. 15.*

Ground—Where'er we tread, 'tis *haunted, holy ground*.
BYRON, Childe Harold's Pilgrimage, can. ii. st. 88.

Grounds—Matrons who toss the cup and see
The *grounds of fate in grounds of tea*.
CHURCHILL, Ghost, bk. i. l. 117.

Groves—The *groves were God's first temples*. *BRYANT, Forest Hymn.*

Grow—May I govern my passion with absolute sway,
And *grow wiser and better* as my strength wears away.
DR. W. POPE, The Old Man's Wish.

Grow'd—"Do you know who made you?"
"Nobody, as I know on," said the child, with a short laugh;
"*I spect I grow'd*; don't think nobody never made me."
MRS. STOWE, Uncle Tom's Cabin, chap. 20.

Grows—The young disease, that must subdue at length,
Grows with his growth, and strengthens with his strength.
POPE, Essay on Man, ep. ii. l. 138.

Grundy—What will *Mrs. Grundy* say?

T. MORTON, *Speed the Plough*, act i. sc. 1.

Guards—Good humour and white bigonets shall be

Guards to my face, to keep his love for me.

RAMSAY, *Gentle Shepherd*.

Gude—There's a *gude time* coming.

SCOTT, *Rob Roy*, ch. 32.

Guest—For I, who hold sage Homer's rule the best,

Welcome the coming, *speed the going guest*.

POPE, *Imitations of Horace*, bk. ii. sat. ii. l. 150.

Guest—True friendship's laws are by this rule expressed,

Welcome tho coming, *speed the parting guest*.

POPE, *Odyssey*, bk. xv. l. 83.

Guide—Thou wert my *guide, philosopher, and friend*.

POPE, *Essay on Man*, ep. iv. l. 300.

Guinea—But the jingling of the *guinea helps the hurt* that honour feels.

TENNYSON, *Locksley Hall*.

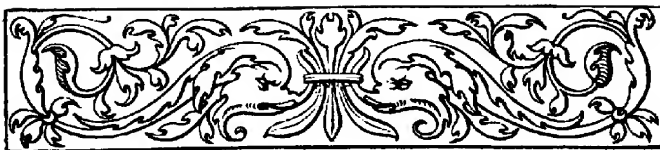
Gypsies—Steal! to be sure they may, and, egad, serve your best thoughts as *gypsies do stolen children*, disfigure them to make them pass for their own.*

SHERIDAN, *The Critic*, act i. sc. 1.

* Still pilfers wretched plans, and makes them worse;
Like gypsies, lest the stolen brut be known,
Defacing first, then claiming for his own.

CHURCHILL, *The Apology*, l. 233.





HABIT—HAND.



HABIT—How use doth breed a habit in a man!
SHAKS. *Two Gentlemen of Verona*, act v. sc. 4.

Hail—Hail to the chief who in triumph advances!
SCOTT, *The Lady of the Lake*, can. ii. st. 19.

Hail—Hail, wedded Love! mysterious law, true
source
Of human offspring.

MILTON, *Paradise Lost*, bk. iv. l. 750.

Hair—He could *distinguish, and divide,*
A hair 'twixt south and south-west side.

BUTLER, *Hudibras*, part i. can. i. l. 67.

Hairs—But the very *hairs of your head are all numbered.*

Matt. x. 30.

Half—*Half our knowledge we must snatch,* not take.

POPE, *Moral Essays*, ep. i. l. 40.

Half—I'm *half seas o'er* in death.

DRYDEN, *Cleomenes*.

Half-drunk—Where the *half-drunk lean over* the half-dressed.

ALFRED AUSTIN, *The Season*.

Halter—No man e'er felt the *halter draw*
With good opinion of the law.

T. TRUMBULL, *McFingal*, can. iii. l. 489.

Hand—His *hand will be against every man*, and every man's hand
against him.

Gen. xvi. 12.

Hand—I have taken the hand that others
Have feared would their white skin soil,
But I seldom had cause to tremble

For the *hand that was hardened with toil.*

J. E. CARPENTER, *Songs*.

Hand—Whatsoever thy *hand findeth to do, do it with thy might.*
Eccles. ix. 10.

Hands—Yet a little sleep, a little slumber, a little *folding of the hands* to sleep.
Prov. vi. 10; xxiv. 33.

Hands— *Hands promiscuously applied*
 Round the slight waist, or down the glowing side.
 BYRON, *The Waltz.*

Happiness— All who joy would win
 Must share it,—*Happiness was born a twin.*
 BYRON, *Don Juan*, can. ii. st. 172.

Happiness—And there is ev'n a *happiness*
That makes the heart afraid. HOOD, *Ode to Melancholy.*

Happiness—How bitter a thing it is to look into *happiness through another man's eyes!*
 SHAKS. *1st You Like It*, act v. sc. 2

Happiness—Know then this truth (enough for man to know),
 “*Virtue alone is happiness below.*”
 POPE, *Essay on Man*, ep. iv. l. 309.

Harmony—The hidden *soul of harmony.* MILTON, *L'Allegro*, l. 144.

Harness—Let not him that *girdeth on his harness* boast himself as
 he that putteth it off. 1 *Kings xx. 11.*

Harp—Strange! that a *harp of thousand strings*
 Should keep in tune so long.
 WATTS, *Hymns and Spiritual Songs*, bk. ii. hymn 19.

Harp—The *harp that once through Tara's halls*
 The soul of music shed,
 Now hangs as mute on Tara's walls
 As if that soul were fled.
 MOORE, *The Harp that once through Tara's Halls.*

Harps—We hanged our *harps upon the willows.* Ps. cxxxvii. 2.

Harvest—The *harvest truly is plenteous*, but the labourers are few.
Matt. ix. 37.

Hat—A *hat not much the worse for wear.*
 COWPER, *History of John Gilpin.*

Hate—Who love too much, *hate in the like extreme.*
 POPE, *Odyssey*, bk. xv. l. 79.

Hate— How many will say “*forgive,*” and find
 A sort of *absolution in the sound*
 To *hate a little longer!* TENNYSON, *Sea Dreams.*

- Hate*— These two *hatcd with a hate*
Found only on the stage. BYRON, *Don Juan*, can. iv. st. 93.
- Hater*—*A good hater.* JOHNSONIANA, *Piozzi*, 39.
- Hatred*—Heaven has no rage like *love to hatred turned*,
Nor hell a fury like a woman scorned.
CONGREVE, *The Mourning Bride*, act iii. sc. 1.
- Hawk*—I know a *hawk from a handsaw.*
SHAKS. *Hamlet*, act ii. sc. 2.
- He*—Read my little fable,
He that runs may read,
Most can raise the flowers now,
For all have got the seed ! TENNYSON, *The Flower*.
- He*—*He that is not with me* is against me. LUKE xi. 23.
- He*—*He that will not when he may*,
When he will, he shall have nay.
BURTON, *Anat. of Melancholy*, part iii. sec. 2.
- He*—Shine by the side of every path we tread
With such a lustre, *he that runs may read.* COWPER, *Tirocinium*.
- He*—*He that fights and runs away*
May live to fight another day.*
SIR J. MENNIS, *Musarum Deliciae*, 12mo, 1656.
- He*—Inexorable conscience holds his court,
With still, small voice the plot of guilt alarms.
* * * * *
But wrapped in night, with terrors all his own,
He speaks in thunder when the deed is done.
Hear him, ye senates ! hear this truth sublime,
“ *He who allows oppression shares the crime.*”
ERAS. DARWIN, *Botanical Monitor*.
- Head*—The head is not more native to the heart.
SHAKS. *Hamlet*, act i. sc. 2.

* Not in one copy of Sir J. Mennis, but inserted in MS. in a second in the Brit. Mus. The original is, says the *Examiner*, in a review of the first edition of “*Familiar Words*,” from the well-known Greek verse which Demosthenes is said to have used when reproached for his flight,

Ἄνις ὃ φεύγων καὶ πάλιν μαχέσεται.

In *Hudibras*, pt. iii. can. iii. l. 243, we find,—

For those that fly may fight again,
Which he can never do that's slain.

See pp. 150, 153.

Head—The very *head and front of my offending*
Hath this extent; no more. SHAKS. *Othello*, act i. sc. 3.

Head—He nothing common did, nor mean,
Upon that memorable scene;
But with his keener eye
The axe's edge did try:
Nor called the gods, in vulgar spite,
To vindicate his helpless right;
But bowed his comely head
Down as upon a bed! ANDREW MARVELL, *Ess. on Govt.*

Head—Such as take lodgings in a *head*
That's to be let unfurnished.*
BUTLER, *Hudibras*, part i. can. i. l. 161.

Head—Their *head's sometimes so little*, that there is no more room
for wit; sometimes so long, that there is no wit for so much room.
FULLER, *Holy State of Natural Fools*.

Heady—*Heady, highminded*, lovers of pleasures more than lovers
of God. 2 Tim. iii. 4.

Heap—How loved, how honoured once, avails thee not,
To whom related, or by whom begot;
A *heap of dust* alone remains of thee:
'Tis all thou art, and all the proud shall be!
POPE, *To the Memory of an Unfortunate Lady*, l. 71.

Heart—And the *heart* that is soonest awake to the *flowers*
Is always the first to be touched by the thorns.
MOORE, *O think not my Spirits*.

Heart—Let not your *heart be troubled*. John xiv. 1.

Heart—And e'en while fashion's brightest arts decoy,
The *heart, distrusting, asks* if this be joy.
GOLDSMITH, *Deserted Village*, l. 263.

Heart—*Ferdinand*. Here's my *hand*.
Miranda. And mine, with my *heart in't*.
SHAKS. *Tempest*, act iii. sc. 1.

Heart—The *heart knoweth his own bitterness*. Prov. xiv. 10.

Heart—A *merry heart goes all the day*,
Your sad tires in a mile-a. SHAKS. *Winter's Tale*, act iv. sc. 2.

* Often the cockloft is empty in those which nature hath built many stories high.—FULLER, *Holy and Profane State*, bk. v. chap. xviii.

Heart—If the heart of a man is depressed with cares,

The mist is dispelled when a woman appears.

GAY, *Beggar's Opera*, act ii. sc. 1.

Heart—The heart is a small thing, but desireth great matters; it is not sufficient for a kite's dinner, yet the whole world is not sufficient for it.

HUO, *De Animâ*.

Heart—And when once the young heart of a maiden is stolen,

The maiden herself will steal after it soon.

MOORE, *Ill Omens*.

Heart—But on and up, where Nature's heart

Beats strong amid the hills.

R. M. MILNES, *Tragedy of the Lac de Gaube*, st. 2.

Heart—Hope deferred maketh the heart sick.

Prov. xiii. 12.

Heart—To know, to esteem, to love—and then to part,

Makes up life's tale to many a feeling heart!

COLERIDGE, *On taking leave of* —, 1817.

Heart—If there's delight in love, 'tis when I see

That heart which others bleed for bleed for me.

CONGREVE, *Way of the World*, act iii. sc. 12.

Hearts—The free, fair homes of England!

Long, long in hut and hall

May hearts of native proof be reared

To guard each hallowed wall!

And green for ever be the groves,

And bright the flow'ry sod,

Where first the child's glad spirit loves

Its country and its God.

FEL. HEMANS, *Homes of England*.

Hearts—Hearts are not flint, and flints are rent;

Hearts are not steel, and steel is bent.

SCOTT, *Rokeby*, can. i. st. 17.

Hearts—When true hearts lie withered,

And fond ones are flown,

Oh! who would inhabit

This bleak world alone?

MOORE, *Last Rose of Summer*.

Hearts—To live in hearts we leave behind

Is not to die.

CAMPBELL, *Hallowed Ground*.

Heaven—Beholding heaven and feeling hell.

MOORE, *The Fire Worshipers*.

Heaven— As sweet and musical
As bright Apollo's lute, strung with his hair;
And, when Love speaks, the voice of all the gods
Makes *heaven drowsy* with the harmony.
SHAKS. *Love's Labour's Lost*, act iv. sc. 3.

Heaven—*Heaven first taught letters* for some wretch's aid,
Some banished lover, or some captive maid.
POPE, *Eloisa to Abelard*, l. 51.

Heaven—Type of the wise, who soar, but never roam;
True to the *kindred points of Heaven* and home.
WORDSWORTH, *To a Sky Lark*, xxx.

Heaven—So excellent a king! that was, to this,
Hyperion to a satyr! so loving to my mother,
That he might not beteen the *winds of heaven*
Visit her face too roughly. SHAKS. *Hamlet*, act i. sc. 2.

Heaven—Weak foolish man, will *Heaven reward us* there
With the same trash mad mortals wish for here?
The boy and man an individual makes,
Yet sighest thou now for apples and for cakes?
POPE, *Essay on Man*, ep. iv. l. 173.

Heaven-directed—To heirs unknown descends the unguarded store,
Or wanders, *Heaven-directed*, to the poor.
POPE, *Moral Essays*, ep. ii. l. 149.

Heaven-holding—O Friend, whom glad or grave we seek,
Heaven-holding shrine!
I ope thee, touch thee, hear thee speak,
And peace is mine. LEIGH HUNT, *The Lover of Music*.

Heavenly—And hast thou sought *thy heavenly home*,
Our fond dear boy,—
The realms where sorrow dare not come,
Where life is joy? DELTA (D. M. MOIR), *Casa Wappy*.

Heavens—*Hung be the heavens with black!*
SHAKS. *K. Henry VI*, part i. act i. sc. 1.

Heaviest battalions—There is a common military maxim that
"Providence always favours the heaviest battalions," which
has been attributed to Napoleon. Similar words were frequently in the mouth of the General Lee of our revolutionary history, who was an Englishman that had served in the Prussian army. In a letter of Voltaire to M. le Riche, dated Feb. 6, 1770, "*Le nombre des sages sera toujours petit. Il est vrai qu'il est augmenté; mais ce n'est rien en comparaison des sots,*

et par malheur on dit que Dieu est toujours pour les gros bataillons." Thus far an American correspondent who adds,—

I believe Lord Londonderry attributes a similar remark to Frederick the Great; and Harte, in his life of Gustavus Adolphus, says that monarch had no regard to that profane and foolish maxim, which was used by Wallenstein, that the Supreme Being always favours the greater squadrons. The same idea is shadowed forth in the common proverbs: "God helps them who help themselves," and "Fortune favours the brave." In his "Death of Marc Antony," published in 1701, Sir Charles Sedley has the following couplet, put in the mouth of the traitor Archytas, act iv. sc. 2:—

Let fools the fame of loyalty divide :
Wise men and gods are on the strongest side.

The idea was old in the time of Cicero, who speaks of it as "veterum proverbium;" and it may be found in Virgil, Ovid, and Livy, the last of whom says, "Fortes fortunam adjuvare aiebant."

Hebrew—A *Hebrew knelt, in the dying light* :

His eye was dim and cold ;
The hairs on his brow were silver-white,
And his blood was thin and old.

HERVEY, *The Devil's Progress*.

Heed—Wherefore let him that thinketh he standeth, take *heed*
lest he fall.
1 Cor. x. 12.

Hell—*Hell hath no limits*, nor is circumscribed
In one self place ; but where we are is hell,
And where hell is, there must we ever be.
And, to be short, when all the world dissolves,
And every creature shall be purified,
All places shall be hell that are not heaven. MARLOWE, *Faustus*.

Hell—All *Hell broke loose*. MILTON, *Paradise Lost*, bk. iv. l. 218.

Hell—In hope to merit Heaven by *making earth a Hell*.
BYRON, *Childe Harold's Pilgrimage*, can. i. st. 20.

Hell—The *hell of waters* ! where they howl and hiss.
Ibid. can. iv. st. 69.

Hen-pecked—But, O ye lords of ladies intellectual !
Inform us truly, have they not *hen-pecked you all* ?
BYRON, *Don Juan*, can. i. st. 22.

Here—*Here lies our sovereign lord the king,*

Whose word no man relies on ;

He never says a foolish thing,

Nor ever does a wise one.*

ROCHESTER, *Written on Bedchamber Door of Charles II.*

Her—*Her eyes are homes of silent prayer.*

TENNYSON, *In Memoriam*, xxxii.

Heritage—Lord of himself,—that *heritage of woe !*

BYRON, *Lara*, can. i. st. 2.

Hero—" *No one is a hero to his valet.*"†

Hero—It has been said, and I believe with some shadow of truth,
that no man is *a hero to his valet de chambre.*

FOOTE, *The Patron*, act ii. sc. 1.

Heroes—*Heroes are much the same*, the point's agreed,

From Macedonia's madman to the Swede.

POPE, *Essay on Man*, ep. iv. l. 219.

Heroically—Free from all meaning, whether good or bad,

And, in one word, heroically mad.

DRYDEN, *Absalom and Achitophel*, l. 416.

Hero-worship—Loyalty, discipleship, all that was ever meant by
hero worship, lives perennially in the human bosom.

CARLYLE, *Essay, Sam. Johnson*, p. 18.

Hey-day—At your age

The *hey-day in the blood* is tame : it's humble.

SHAKS. *Hamlet*, act iii. sc. 4.

Hide—At whose sight all the stars

Hide their diminished heads.

MILTON, *Paradise Lost*, bk. iv. l. 34.

Hides—He that hath light within his own clear breast

May sit i' the centre, and enjoy bright day ;

But he that *hides a dark soul* and foul thoughts,

Benighted walks under the mid-day sun :

Himself is his own dungeon.

MILTON, *Comus*, l. 381.

* The first line is frequently quoted as—"Here lies our *mutton-eating king*."

† This phrase is commonly attributed to Madame de Sevigné, but, on the authority of Madame Aïsse, it belongs to Madame Cornuel.—*Lettres*, édit J. Ravenal, 1853.

Few men are admired by their servants,

MONTAIGNE, *Essays*, bk. iii. ch. 11.

"My valet-de-chambre," said he, "is not aware of this."—PLUTARCH, *De Iside et Osiride*, ch. xxiv.

High—High thoughts!

They come and go,
Like the soft breathings of a listening maiden.

ROBERT NICOLL, *Poems*.

Highly— What thou wouldst highly,

That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win. SHAKS. *Macbeth*, act i. sc. 5.

*Hind—*The hind that would be mated by the lion

Must die for love. SHAKS. *All's Well that Ends Well*, act i. sc. 1.

Hip—I have you on the hip. SHAKS. *Mer. of Venice*, act iv. sc. 1.

*Histories—*Histories make men wise, poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend. F. BACON, *Essay 50, Of Studies*.

Hobson's choice—"Hobson's choice."*

*Hold—*And hold high converse with the mighty dead!

THOMSON, *Seasons*, *Winter*.

*Holiday-rejoicing—*Who first invented work and bound the free

And holiday-rejoicing spirit down. CHAS. LAMB, *Work*.

*Holy—*The place whercon thou standest is holy ground. *Ex.* iii. 5.

*Holy—*Ay, call it holy ground,

The soil wherexfirst they trod;

They have left unstained what there they found—

Freedom to worship God. HEMANS, *The Landing of the Pilgrim Fathers in New England*.

*Homage—*Hypocrisy is a sort of homage that vice pays to virtue.

ROCHEFOUCAULD, *Maxim* ccxvii.

Home—'Mid pleasures and palaces though we may roam,

Be it ever so humble, there's no place like home.†

J. H. PAYNE, *Home, Sweet Home*.‡

* Tobias Hobson was the first man in England that let out hackney horses. When a man came for a horse, he was led into the stable, where there was a great choice, but he obliged him to take the horse which stood next to the stable door: so that every customer was like well served according to his chance, from whence it became a proverb, when what ought to be your election was forced upon you, to say, "*Hobson's Choice*."—*Spectator*, No. 509.

† "Home is home, though it be never so homely," was a proverb; it is found in the collections of the seventeenth century.

‡ From the Opera of Clari, the Maid of Milan.

Home—Our friends are as true, and our wives are as comely,
And our *home is still home be it ever so homely.*

CHAS. DIBDIN, *Songs.*

Home—Since all that is not Heaven must fade,
Light be the hand of ruin laid
Upon the *home I love.*

KENLE, *Christian Year, Monday in Whitsuntide.*

Home—"One's own home is the best home, though never so small."
BISHOP PERCY, *Translation from the Icelandic.*

Home-keeping—*Home-keeping youth* have ever homely wits.

SHAKS. *Two Gentlemen of Verona*, act i. sc. 1.

Homes—The stately *homes of England*,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land.

FELICIA HEMANS, *Homes of England.*

Honest—An *honest tale speeds best*, being plainly told.

SHAKS. *King Richard III*, act iv. sc. 4.

Honesty—There is no terror, Cassius, in your threats;
For I am *armed so strong in honesty*
That they pass by me as the idle wind,
Which I respect not.

SHAKS. *Julius Cæsar*, act iv. sc. 3.

Honesty—*Honesty is the best policy.*

FRANKLIN, *Old Richard's Sayings.*

Honesty—"Honesty is the best policy," but he who acts on that
principle is not an honest man. ARCHBISHOP WHATELY.

Honour—Yet this inconstancy is such
As you, too, shall adore;
I could not love thee, dear, so much,
Loved I not honour more.

R. LOVELACE, *To Lucasta, on going to the Wars.*

Honour—*Honour pricks me on.* Yea, but how if honour prick me
off when I come on? how then? Can honour set to a leg? No.
Or an arm? No. Or take away the grief of a wound? No.
Honour hath no skill in surgery then? No. What is honour?
A word. What is in that word, honour? What is that honour?
Air. A trim reckoning! Who hath it? He that died o' Wednes-
day. Doth he feel it? No. Doth he hear it? No. 'Tis in-
sensible then? Yea, to the dead. But will it not live with the

living? No. Why? Detraction will not suffer it. Therefore
I'll none of it. Honour is a mere scutcheon; and so ends my
catechism. SHAKS. *K. Henry IV*, part i. act v. sc. 1.

Honoured—Had left their walls lovely in form and mind;
In sunny manhood he,—she *honour'd, fair, and kind*.
L. HUNT, *Rimini*.

Hood— *Hood an ass in rev'rend purple*,
So you can hide his two ambitious ears,
And he shall pass for a cathedral doctor.
BEN JONSON, *Volpone*, act i. sc. 2.

Hook—Through thick and thin, both over bank and bush,
In hope her to attain by *hook or crook*.
SPENSER, *Faerie Queene*, bk. i. can. i. st. 17.

Hope—*True hope is swift*, and flies with swallow's wings:
Kings it makes gods, and meaner creatures kings.
SHAKS. *K. Richard III*, act v. sc. 2.

Hope—*While there is life there's hope*, he cried.
J. GAY, *The Sick Man and the Angel*.

Hope—All *hope abandon, ye who enter here*.^{*}
CARY, *Dante*, can. iii. l. 9.

Hope—*Hope*, thou nurse of young desire.
BICKERSTAFF, *Love in a Village*, act i. sc. 1.

Hopes—Our *hopes, like tow'ring falcons*, aim
At objects in an aery height;
The little pleasure of the game
Is from afar to view the flight.
PRIOR, *To the Hon. Charles Montague*.

Horatio—*Horatio, thou art e'en as just a man*
As e'er my conversation coped withal.
SHAKS. *Hamlet*, act iii. sc. 2.

Horatius—When the good man mends his armour,
And trims his helmet's plume;
When the good wife's shuttle merrily
Goes flashing through the loom;
With weeping and with laughter
Still is the story told,
How well Horatius kept the bridge
In the brave days of old. MACAULAY, *Lays, Horatius*.

Horror's head—On *horror's head horrors* accumulate.

SHAKS. *Othello*, act iii. sc. 3.

Horseleach—The *horseleach hath two daughters*, crying, Give, give.

Prov. xxx. 15.

Horsemanship—And *witch the world with noble horsemanship*.

SHAKS. *K. Henry IV*, part i. act iv. sc. 1.

Honesty—If *humour, wit, and honesty* could save
The humorous, witty, honest, from the grave,
The grave had not so soon this tenant found
Whom honesty, and wit, and humour crown'd.

STEPHEN DUCK, *On Joe Miller*.

Hour—Some *wee short hour* ayont the twal.

BURNS, *Death and Dr. Hornbook*.

Hour—Poor *pensioner* on the bounties of an *hour*.

YOUNG, *Night Thoughts*, night i. l. 67.

Hours—'Tis greatly *wise to talk with our past hours*,
And ask them what report they bore to Heaven.

Ibid. night ii. l. 376.

Hours—The Bell strikes one! We take no note of time
But by its loss. As if an angel spoke,
I feel the solemn sound. If heard aright,
It is the knell of my departed hours.

Ibid. night i. l. 55.

House—It is better to go to the house of mourning than to go to
the house of feasting.

Eccles. vii. 2.

House—You take my house when you do take the prop
That doth sustain my house; you take my life
When you do take the means whereby I live.

SHAKS. *Merchant of Venice*, act iv. sc. 1.

Household—Then shall our names,
Familiar in their mouths as household words,
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloster,
Be in their flowing cups freshly remembered.

SHAKS. *K. Henry V*, act iv. sc. 3.

How—How hard their lot who neither won nor lost!

J. BEATTIE, *Epigram*. *The Bucks had dined*.

How—Whatever was required to be done, their Circumlocution Office
was beforehand with all the public departments in the art of
perceiving *how not to do it*. C. DICKENS, *Little Dorrit*, chap. x.

How—While tumbling down the turbid stream,
 Lord love us, *how we apples swim!* D. MALLETT, *Tyburn*.

Hum—Hear ye not the *hum*
Of mighty workings? KEATS, *Sonnet to Haydon*.

Humanity—O *wearisome condition of humanity!*
 F. GREVILLE (Lord Brooke), *Mustapha*, act v. sc. 4.

Humour—The *humour of it*.
 SHAKS. *Merry Wives of Windsor*, act ii. sc. 1.

Husband—And *truant husband* should return, and say,
 “My dear, I was the first who came away.”
 BYRON, *Don Juan*, can. i. st. 141.





I.



*I am a part of all that I have met.**

TENNYSON, *Ulysses*.

*I—I am not only witty in myself, but the cause
that wit is in other men.*

SHAKS. *K. Henry IV*, part ii. act i. sc. 2.

*I—'Tis strange the Hebrew noun which means I am,
The English always use to govern "damn."*

BYRON, *Don Juan*, can. i. st. 14.

I—Triumphant arch, that fill'st the sky

When storms prepare to part,

I ask not proud philosophy

To teach me what thou art.

CAMPBELL, *To the Rainbow*.

I—I cannot eat but little meat,

My stomach is not good;

But sure I think that I can drink

With him that wears a hood.

BISHOP STILL, *G. Gurton's Needle*, act ii.

I—I care for nobody, no, not I,

If no one cares for me.†

Love in a Village, act i. sc. 3.

I live not in myself, but I become

Portion of that around me, and to me

High mountains are a feeling, but the hum

Of human cities tortures — BYRON, Childe Harold, can. iii. st. 73

† If naebody care for me,

I'll care for naebody.—BURNS.

The original in the old ballad reads,—

I envy nobody, no, not I,

And nobody envies me.

King Henry VIII, meeting his miller, envies him, as he thus sings.

*I—I dare do all that may become a man :
Who dares do more is none.* SHAKS. *Macbeth*, act i. sc. 7.

*I'd—Surely 'tis better, when summer is over,
To die when all fair things are fading away.
Some in life's winter may toil to discover
Means of procuring a weary delay.
I'd be a butterfly, living a rover,
Dying when fair things are fading away.*

T. H. BAYLY. *Songs*.

*I—I do not love thee, Doctor Fell :
The reason why I cannot tell ;
But this alone I know full well,
I do not love thee, Doctor Fell.**

“Tom Brown having committed some great fault at the University, the Dean of Christ Church threatened to expel him ; but Tom, with a very submissive epistle begging pardon, so pleased the Dean, that he was minded to forgive him upon this condition, that he should translate this epigram out of *Marshal (sic)* extempore,—

*Non amo te, Sabidi, nec possum dicere quare ;
Hoc tantum possum dicere, non amo te.*

Which he immediately rendered into English thus,—

*I do not love you, Doctor Fell :
But why I cannot tell ;
But this I know full well,
I do not love you, Doctor Fell.”*

TOM BROWN, *Works*, vol. iv. p. 113, ed. 1710.

Our version is that commonly received, and is less rugged. The Dean, afterwards Bishop of Oxford, died 1686. This will answer the query in the leader of one of our chief newspapers, “Who was Dr. Fell?”

I—I give thee sirpence ! I will see thee d—d first.
CANNING, *Knife-Grinder, Poetry of Anti-Jacobin*.

* This is imitated from Martial, ep. xxxiii. lib. 1, and has been a favourite with epigrammatists. Here is a specimen from a French author :—

*Je ne vous aime pas, Hylas ;
Je n'en saurois dire la cause :
Je sais seulement un chose,
C'est que je ne vous aime pas.*

Bussy RABUTIN, ep. xxxiii. bk. 1.—

*I—I give thee all—I can no more,
 Tho' poor the offering be;
 My heart and lute are all the store
 That I can bring to thee.*

MOORE, *Miscellaneous Poems, and National Airs.*

*I—I hear a voice you cannot hear,
 Which says I must not stay;*

I see a hand you cannot see,

Which beckons me away.

TICKELL, *Colin and Lucy.*

*I—I went to Frankfort, and got drunk
 With that most learn'd professor, Brunck;
 I went to Worms, and got more drunken
 With that more learn'd professor, Ruhncken.*

PORSON, *Facetiæ Cantab.*

I—I on my journey all alone proceed.

CHURCHILL, *The Journey*, l. 166.

I—Thank you, good sir, I owe you one.

COLMAN, *Poor Gentleman*, act i. sc. 2.

*I—I remember, I remember,
 The fir-trees dark and high;
 I used to think their slender tops
 Were close against the sky.
 It was a childish ignorance,
 But now 'tis little joy
 To know I'm further off from heaven
 Than when I was a boy.*

HOOD, *Poems.*

*I—I remember, I remember,
 How my childhood fled by,—
 The mirth of its December,
 And the warmth of its July;
 On my brow, love, on my brow, love,
 There are no signs of care;
 But my pleasures are not now, love,
 What childhood's pleasures were.*

W. M. PRAED (June 1833), *Songs*, vol. ii. p. 379.

I—Quoth Hudibras, “I smell a rat;”

Ralpho, thou dost prevaricato.” BUTLER, Hudibras, can. i. l. 321.

I—I know not, I ask not, if guilt's in that heart ;

I but know that I love thee, whatever thou art.

MOORE, *Irish Melodies*.

Idea—The *idea of her life* shall sweetly creep

Into his study of imagination.

SHAKS. *Much Ado about Nothing*, act iv. sc. 1.

Ides—Beware the *Ides of March*. SHAKS. *Jul. Cæsar*, act i. sc. 2.

Idle—As idle as a painted ship

Upon a painted ocean.

COLERIDGE, *Ancient Mariner*.

Idler—An idler is a watch that wants both hands ;

As useless if it goes as when it stands. COWPER, *Retirement*.

If—If all the world and love were young,

And truth in every shepherd's tongue,

These pretty pleasures might me move

To live with thee, and be thy love. SIR W. RALEIGH, *The Nymph's Reply to the Passionate Shepherd*.

If—Your "if" is the only peacemaker ; much virtue in "if."

SHAKS. *As You Like It*, act v. sc. 4.

Ignorance—And his best riches, ignorance of wealth.

GOLDSMITH, *The Deserted Village*, l. 62.

Ignorance—Where blind and naked ignorance

Delivers brawling judgments, unabashed,

On all things all day long.

TENNYSON, *Idylls, Vivien*.

Ignorance—Nothing is more terrible than active ignorance.

GOETHE, *Opinions*, p. 108.

Ignorant—A man who is ignorant of foreign languages is also ignorant of his own.

Ibid. p. 112. ed. 1853.

Ilium—Was this the face that launch'd a thousand ships,

And burnt the topmost towers of Ilium ?

Sweet Helen, make me immortal with a kiss.

Her lips suck forth my soul ! see where it flies.

MARLOWE, *Faustus*.

Ill—Ill blows the wind that profits nobody.

SHAKS. *K. Henry VI*, part iii. act ii. sc. 6.

Ill—Ill ware is never cheap.

HEBERT, *Jacula Prudentum*.

Ill—It is an ill wind that turns none to good.

TUSSER, *Five Hundred Points of Good Husbandry*.

- Ill-favoured*—An ill-favoured thing, sir, but mine own.
SHAKS. *As You Like It*, act v. sc. 4.
- Ills*—Kings may be blest, but Tam was glorious,
O'er a' the ills o' life victorious. BURNS, *Tam O'Shanter*.
- Ills*—There mark what ill the scholar's life assail—
Toil, envy, want, the patron, and the jail.
S. JOHNSON, *Vanity of Human Wishes*, l. 150.
- Illustrious*—*Illustrious predecessor*.
BURKE, *Thoughts on the Present Discontents*.
- Image*—But our captain counts the image of God, nevertheless his
image cut in ebony, as if done in ivory.
FULLER, *Holy State, The Good Sea-Captain*.
- Image*—How widely its agencies vary—
To save—to ruin—to curse—to bless—
As even its minted coins express,
Now stamped with the image of good Queen Bess,
And now of a Bloody Mary! HOOD, *Miss Kilmansegg*.
- Imagination*—The lunatic, the lover, and the poet
Are of imagination all compact.
SHAKS. *Midsummer-Night's Dream*, act v. sc. 1.
- Imagination*— But who can paint
Like nature? Can imagination boast,
Amid its gay creation, hues like hers?
THOMSON, *The Seasons, Spring*, l. 465.
- Immortal*—One of the few, the immortal names
That were not born to die. HALLECK, *Marco Bozzaris*.
- Immortality*—So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.
SHAKS. *Sonnet, To his Love*.
- Immortals*—Never, believe me,
Appear the Immortals,—
Never alone. COLERIDGE, *The Visit of the Gods*.*
- Imparadised*—*Imparadised in one another's arms*.
MILTON, *Paradise Lost*, bk. iv. l. 506.
- Imperfections*—Unhousel'd, disappointed, unanel'd,
No reckoning made, but sent to my account
With all my imperfections on my head. SHAKS. *Ham.* act i. sc. 5.

Imperial—Th' *imperial* *ensign*, which, full high advanced,
Shone like a meteor streaming to the wind.

MILTON, *Paradise Lost*, bk. i. l. 536.

Impious—'Tis *impious* in a good man to be sad.

YOUNG, *Night Thoughts*, night iv. l. 676.

Impossible—Whoe'er she be,

That not *impossible* she,

That shall command my heart and me.

R. CRASHAW, *Wishes to his supposed Mistress*.

Impossible—And *what's impossible* can't be,

And never, never comes to pass.

G. COLMAN (the younger), *The Maid of the Moor*.

Impudence—Bold knaves thrive without one grain of sense,

But good men starve for want of *impudence*.

DRYDEN, *Epilogue to Lee's Constantine the Great*.

Impulse—One *impulse* from a vernal wood

May teach you more of man,

Of moral evil and of good,

Than all the sages can. WORDSWORTH, *The Tables Turned*.

Inactivity—The commons, faithful to their system, remained in a

wise and *masterly inactivity*. SIR J. MACKINTOSH, *Vind. Gallicæ*.

Indemnity—"Indemnity for the past, and security for the future."*

RUSSELL, *Memoir of Fox*, vol. iii. p. 345.

Indian—Go, like the *Indian* in another life,

Expect thy dog, thy bottle, and thy wife;

As well as dream such trifles are assigned

As toys and empires to a godlike mind.

POPE, *Essay on Man*, ep. iv. l. 177.

Ingredient—*Cassio*. Every inordinate cup is unblessed, and the
ingredient is a devil.

Iago. Come, come; good wine is a good familiar creature, if it
be well used.

SHAKS. *Othello*, act. ii. sc. 3.

Inhumanity—*Man's inhumanity to man*

Makes countless thousands mourn.

BURNS, *Man was made to mourn*.

Iniquity—*Iniquity* seeks out companions still,

And mortal men are armed to do ill.

GREENE, *Looking Glass for London*, 1594.

* Mr. Pitt's phrase.—DE QUINCY, *Theological Essays*, vol. ii. p. 170.

Ink—But words are things, and a *small drop of ink*,
 Falling like dew upon a thought, produces
 That which makes thousands, perhaps millions, think.
 BYRON, *Don Juan*, can. iii. st. 88.

Inn—Whoe'er has travelled life's dull round,
 Where'er his stages may have been,
 May sigh to think he still has found
 His warmest welcome at an inn.*
 SHENSTONE, *Written on the Window of an Inn*.

Innocence—O, *Mirth and Innocence!* O, Milk and Water!
 Ye happy mixtures of more happy days! BYRON, *Beppo*, st. 80.

Instruments—The gods are just, and of our pleasant vices
 Make instruments to plague us. SHAKS. *King Lear*, act v. sc. 3.

Insults—Wrongs unredressed, or insults unavenged.
 WORDSWORTH, *The Excursion*, bk. iii.

Intellectual—Hers is the state, the splendour, and the throne,
 An intellectual kingdom all her own. COWPER, *Tirocinium*, l. 11.

Intentions—Hell is paved with good intentions.†
 BOSWELL'S *Life of Johnson*.

Intolerable—Intolerable, not to be endured.
 SHAKS. *Taming of the Shrew*, act v. sc. 2.

Intoxication—Man, being reasonable, must get drunk;
 And the best of life is but intoxication.
 BYRON, *Don Juan*, can. ii. st. 179.

Invisible—O thou invisible spirit of wine, if thou hast no name to
 be known by, let us call thee devil! SHAKS. *Othello*, act ii. sc. 3.

Iron—The iron entered into his soul.‡
 STERNE, *Sentimental Journey*. *The Captive*.

Iron—Ay me! what perils do environ
 The man that meddles with cold iron!
 • BUTLER, *Hudibras*, pt. i. can. iii. l. 1.

* There is nothing which has yet been contrived by man, by which so much happiness is produced, as by a good tavern or inn.—JOHNSON, *Boswell's Life*, 1788.

Archbishop Leighton used often to say, that if he were to choose a place to die in, it should be an inn.

† Hell is full of good meanings and wishings.

HERBERT, *Jacula Prudentum*.

‡ Psalm cv. 18. *Book of Common Prayer*.

Itching— You yourself
Are much condemned to have an *itching palm*.
SHAKS. *Julius Cæsar*, act iv. sc. 3.

*Itching—*Heap to themselves *teachers, having itching ears*.
2 *Tim.* iv. 3.

*Ithuriel—*Him thus intent, *Ithuriel with his spear*
Touched lightly. MILTON, *Paradise Lost*, bk. iv. l. 810.





JACK—JOLLY.



JACK—*Jack shall pipe, and Gill shall dance.*

WITHER, *Poem on Christmas.*

Jar—Love is hurt with *jar and fret* ;

Love is made a vague regret.

TENNYSON, *Miller's Daughter.*

Jaws— Drop head foremost in the *jaws*

Of *vacant darkness* and to cease.

TENNYSON, *In Memoriam*, can. xxxiv. 4.

Jehu—And the driving is like the driving of *Jehu the son of Nimshi* : for he driveth furiously. 2 *Kings* ix. 20.

Jew—I am a Jew else, an *Ebrev Jew*.

SHAKS. *K. Henry IV*, part i. act ii. sc. 4.

Jew—This is the *Jew*

That *Shakespeare* drew.*

Attributed to POPE.

Jew—*I thank thee, Jew*, for teaching me that word.

SHAKS. *Mer. of Venice*, act iv. sc. 1.

Jew—I am a Jew : *hath not a Jew eyes?* hath not a Jew hands, organs, dimensions, senses, affections, passions?

Ibid. act iii. sc. 1.

Joint—*The time is out of joint.*

SHAKS. *Hamlet*, act i. sc. 5.

Jolly—The Muse, the *jolly Muse*, it is!

She answered to my call ;

She changes with that mood or this,

Is all-in-all to all.

TENNYSON, *Will. Waterproof.*

* On the 14th of February, 1741, Macklin established his fame as an actor, in the character of Shylock, in the "*Merchant of Venice*," and restored to the stage a play which had been forty years supplanted by Lord Lansdowne's "*Jew of Venice*."

Journeys—Journeys end in lovers meeting,

Every wise man's son doth know.

SHAKS. *Twelfth Night*, act ii. sc. 3.

Jove— Love endures no tie,

And *Jove* but laughs at lovers' perjury.*

DRYDEN, *Palamon and Arcite*, bk. ii.

Jove—Jove in his chair,

Of the sky Lord May'r.

O'HARA, *Midas*, act i. sc. 1.

Joy—Joy, joy for ever! my task is done;

The gates are passed, and heaven is won.

MOORE, *Paradise and the Peri*.

*Joy—*They hear a voice in every wind,

And snatch a fearful joy.

GRAY, *On a Distant Prospect of Eton College*.

Joy—Joy is the sweet voice, *joy* the luminous cloud;

We in ourselves rejoice!

And thence flows all that charms, or ear or sight,

All melodies the echoes of that voice,

All colours a suffusion from that light.

COLERIDGE, *Dejection, an Ode*, st. 5.

*Joyful—*Clear-headed friend, whose joyful scorn,

Edged with sharp laughter, cuts atwain

The knots that tangle human creeds.

TENNYSON, *To —*, *Poems*, p. 13. 11th edition.

*Joyous—*Her birth was of the wombe of morning dew,

And her conception of the *joyous* prime.

SPENSER, *Faerie Queene*, bk. iii. can. vi. st. 3.

Joys—

Of joys departed,

Not to return, how painful the remembrance!

R. BLAIR, *The Grave*, l. 109.

*Judgment—*Commonly we say a judgment falls upon & man for something in him we cannot abide.

J. SELDEN, *Table Talk, Judgments*.

Perjuria ridet amantium

Jupiter.—TRIBULLUS, lib. iii. el. vi. l. 49.

A Latin proverb translated by Shakspeare, Dryden, and others.

At lovers' perjuries, they say, *Jove* laughs.

SHAKS. *Romeo and Juliet*, act ii. sc. 2.

Judgments—'Tis with our *judgments as our watches*, none
Go just alike, yet each believes his own.*

POPE, *Essay on Criticism*, pt. i. l. 9.

Judicious—Though it make the unskilful laugh, cannot but make
the *judicious grieve*. SHAKS. *Hamlet*, act iii. sc. 2.

Jury—The *jury*, passing on the prisoner's life,
May in the sworn twelve have a thief or two
Guiltier than him they try. SHAKS. *Meas. for Meas.* act ii. sc. 1.

* But as, when an authentic watch is shown,
Each man winds up and rectifies his own,
So in our very judgments, &c. SUCKLING, *Epilogue to Aglaure*.





KATERFELTO—KING.



KATERFELTO—*Katerfelto, with his hair on end*
At his own wonders, wondering for his bread.

COWPER, *The Task*, bk. iv. *Winter Evening*.

Keep—Oh keep me innocent, make others great!

Written on a window by CAROLINE MATILDA,
QUEEN OF DENMARK, Sister of George III.

Keeps—The shadow, cloaked from head to foot,
Who keeps the keys of all the creeds.

TENNYSON, *In Memoriam*, xxiii. 1.

Kettle—What great things from small may be springing

Is proved by the engine's deep sob;

And yet, after all, the beginning

Was the kettle that sings on the hob ' J. B. CARPENTER, *Songs*.

Kick—A kick, that scarce would move a horse,

May kill a sound divine. COWPER, *The Yearly Distress*, v. 10.

Kid—The wolf also shall dwell with the lamb, and the leopard
shall lie down with the kid. Isaiah xi. 6.

Kin—A little more than kin, and less than kind.

SHAKS. *Hamlet*, act i. sc. 2.

Kindness—The man that lays his hand upon a woman,

Save in the way of kindness, is a wretch

Whom 'twere gross flattery to name a coward.

TOBIN, *Honeymoon*, act ii. sc. 1.

King—Not all the water in the rough rude sea

Can wash the balm off from an anointed king.

SHAKS. *K. Richard II*, act iii. sc. 2.

King—But yonder comes the powerful king of day,

Rejoicing in the east. THOMSON, *The Seasons*, *Summer*, l. 21.

King—The king himself has followed her
When she has walked before.

GOLDSMITH, *Elegy on Mrs. Mary Blaize*.*

King—This was the ruler of the land,
When Athens was the land of fame;
This was the light that led the band,
When each was like a living flame;
The centre of earth's noblest ring,
Of more than men, the more than king.

CROLY, *Pericles and Aspasia*.

Kings—*Kings have no such couch* as thine,
As the green that folds thy grave. TENNYSON, *A Dirge*, p. 51.

Kiss—The kiss, *snatched hasty* from the sidelong maid.
THOMSON, *The Seasons*, *Winter*, l. 625.

Kiss—1. Among thy fancies tell me this :

What is the thing we call a kiss ?

2. I shall resolve yo what it is.

It is a creature born and bred

Between the lips all cherry red ;

By love and warm desires fed ;

Chorus. And makes more soft the bridal bed.

HERRICK, *Songs*.

Kisses—*Stolen kisses* are always sweeter.†

LEIGH HUNT, *Indicator*.

Kithe—He that had neyther been *kithe* nor *kin*

Might have seen a full fayre sight. PERCY, *Guy of Gisborne*.

Kit-Kat—A portrait, two-thirds the size of the subject.

The Kit-Kat Club, formed about 1700, consisted of thirty-nine noblemen and gentlemen attached to the house of Hanover.

* Written in imitation of *Chanson sur le fameux La Palisse*, which is attributed to Bernard de la Monnoye,—

“ On dit que dans ses amours
Il fut caressé des belles,
Qui le suivirent toujours,
Tant qu'il marcha devant elles.”

See also Shakspeare :—

Do you not follow the young Lord Paris ?

Serv. Ay, sir, when he walks before me.

Troilus and Cressida, act iii. sc. 1.

† See the Latin proverb :—

“ Dulce pomum quum abest custos.”

They took their title from Christopher Katt, their pastry-cook. Pope or Arbuthnot wrote the following epigram on the toasts of the club:—

“ Whence deathless Kit-Kat took his name
 Few critics can unriddle ;
 Some say from pastry-cook it came,
 And some from Cat and Fiddle.
 From no trim beaux its name it boasts,
 Grey statesmen, or green wits ;
 But from this pell-mell pack of toasts,
 Of old Cats and young Kits.”

The term came to be applied to portraits owing to Sir Godfrey Kneller having executed likenesses of the members for Jacob Tonson, the bookseller, who was secretary of the club, which were all of one size, then new, and still distinguished as the Kit-Kat size. The portraits are still in the possession of Tonson's representatives.
 CUNNINGHAM, *London*.

Knell—That all-softening, overpowering knell,
 The tocsin of the soul—the dinner-bell.

BYRON, *Don Juan*, can. v. st. 49.

Knell—Hear it not, Duncan ; for it is a knell
 That summons thee to heaven or to hell.

SHAKS. *Macbeth*, act ii. sc. 1.

Knife—War, war is still the cry, “ war even to the knife !” *

BYRON, *Childe Harold's Pilgrimage*, can. i. st. 89.

Knowledge—And all our knowledge is, ourselves to know.

POPE, *Essay on Man*, ep. iv. l. 393.

Knowledge—*Knowledge is power.*—*Nam et ipsa scientia potestas est.*

BACON, *Meditationes Sacre, De Haresibus*.

Knowledge—*Knowledge is proud* that he has learnt so much ;
Wisdom is humble that he knows no more.

COWPER, *The Task*, bk. vi. *Winter Walk at Noon*.

Knowledge—*Let knowledge grow* from more to more,

But more of reverence in us dwell ;

That mind and soul, according well,

May make one music as before.

TENNYSON, *In Memoriam*.

* “ War even to the knife ” was the reply of Palafox, the governor of Saragosa, when summoned to surrender by the French when they besieged that city in 1808.

Knowledge—A zeal of God, but not according to knowledge.
Rom. x. 2.

Knowledge—Who loves not knowledge? who shall rail
Against her beauty? May she mix
With men and prosper! Who shall fix
Her pillars? Let her work prevail.
TENNYSON, *In Memoriam*, cxiii. 1.

Known—What shall I do to be for ever known,
And make the age to come my own? COWLEY, *The Motto*.

Know-nothings.—A popular name for a native American party, founded in the United States in 1853, to combat the growing ascendancy of the Irish and German immigrants. No one was admitted to it whose fathers and grandfathers were not born in America. This party may again spring into importance. The name is often quoted by newspaper writers.

Knuckle—To whip a top, to *knuckle down at taw*,
To swing upon a gate, to ride a straw,
To play at push-pin with dull brother peers,
To reign the monarch in a porter's ears.
CHURCHILL, *Candidate*, l. 325.

Knuckle-end—Scotland—that *knuckle-end of England*, that land of Calvin, oat-cakes, and sulphur. SYDNEY SMITH, *Memoir*.





LABOUR—LAND.



LABOUR—"Labour is worship!" the robin is singing;

"Labour is worship!" the wild bee is ringing.

MRS. FRANCES OSGOOD.

Labour—I have had my *labour for my travail*.

SHAKS. *Troilus and Cressida*, act i. sc. 1.

Labour—Remembering without ceasing your work of faith, and labour of love. 1 *Thess.* i. 3.

Laboured—Such *laboured nothings*, in so strange a style.

POPE, *Essay on Criticism*, pt. ii. l. 126.

Labourer—The labourer is worthy of his reward. 1 *Tim.* v. 13.

Laburnums—*Laburnums* dropping wells of fire.

TENNYSON, *In Memoriam*, lxxxii. 3.

Ladder—

Alas! we make

A ladder of our thoughts where angels step,

But sleep ourselves at the foot.

ELIZ. LONDON.

Lady—And, when a lady's in the case,

You know all other things give place.

J. GAY, *The Hare and many Friends*.

Lady—The lady doth protest too much, methinks.

SHAKS. *Hamlet*, act iii. sc. 2.

Laid—Well said; that was laid on with a trowel.

SHAKS. *As You Like It*, act i. sc. 2.

Lamps—Our wasted oil unprofitably burns,

Like hidden lamps in old sepulchral urns. COWPER, *Conversation*.

Land—Unto a land flowing with milk and honey. *Exod.* iii. 8.

Langsyne—When time has past and seasons fled,
Your hearts will feel like mine,
And aye the sang will maist delight
That minds ye o' *langsyne*.

MISS BLAMIRE, *The Traveller's Return*.

Langsyne—No joy like by-past joy appears;
For what is gone we fret and pine.
Were life spun out a thousand years,
It could not match *Langsyne*! DELTA (D. M. MOIR), *Langsyne*.

Language—The Power incensed, the pageant will desert,
The pompous strain, the sacerdotal stole;
But haply, in some cottage far apart,
May hear, well-pleased, *the language of the soul*;
And in his book of life the inmates poor enrol.
BURNS, *Cotter's Saturday Night*.

Language—O that those lips had language! Life has passed
With me but roughly since I heard thee last.
COWPER, *On the Receipt of my Mother's Picture*.

Lards—Falstaff sweats to death,
And *lards the lean earth* as he walks along.
SHAKS. *K. Henry IV*, part i. act ii. sc. 2.

Lark—The *bonnie lark*, companion meet! . . .
Wi' spreckl'd breast,
When upward-springing, blythe, to greet
The purpling East.
BURNS, *To a Mountain Daisy*.

Last—The *last link is broken*
That bound me to thee,
And the words thou hast spoken
Have rendered me free. MISS FANNY STEERS, *Song*.

Last—Though *last, not least, in love*.
SHAKS. *Julius Cæsar*, act iii. sc. 1.

Last—'Tis the *last rose of summer*
Left blooming alone. MOORE, *Last Rose of Summer*.

Last—*Last year, my love, it was my hap*
Behind a grenadier to be,
And, but he wore a hairy cap,
No taller man, methinks, than me. THACKERAY, *Mis*. i. p. 17.

Late—Pleased me, long *choosing, and beginning late*.
MILTON, *Paradise Lost*, bk. ix. l. 26.

Late—Too early seen unknown, and *known too late*.
SHAKS. *Romeo and Juliet*, act i. sc. 5.

Laugh—Who but must laugh, if such a man there be?

Who would not weep, if Atticus were he?

POPE, *Epistle to Dr. Arbuthnot*, l. 218.

Laugheth—Feebly she laugheth in the languid moon,

While Porphyro upon her face doth look,

Like puzzled urchin on an aged crone

Who keepeth closed a wondrous riddle-book.

KEATS, *Eve of St. Agnes*.

Laughing—Laughing because he has nothing to say.

LADY M. W. MONTAGU, *The Lover*.

Law—To the law and to the testimony.

Isaiah viii. 20.

Law—Love is the fulfilling of the law.

Rom. xiii. 10.

Law—Let us consider the reason of the case; for nothing is law that is not reason.

SIR J. POWELL, *Coggs v. Bernard*, ii. Ld. Raym. 911.

Law—Of Law there can be no less acknowledged than that her seat is the bosom of God, her voice the harmony of the world: all things in heaven and earth do her homage, the very least as feeling her care, and the greatest as not exempted from her power.

R. HOOKER, *Ecclesiastical Polity*, bk. i.

Law—The very law which moulds a tear,

And bids it trickle from its source,

That law preserves the earth a sphere,

And guides the planets in their course.

S. ROGERS, *To a Tear*.

*Law—Still you keep o' the windy side of the law.**

SHAKS. *Twelfth Night*, act iii. sc. 4.

Laws—Since laws were made for every degree,

To curb vice in others, as well as in me.

GAY, *Beggar's Opera*, act iii. sc. 4.

Leaf—Drop, drop into the grave, old leaf,

Drop, drop into the grave!

The summer's gone, thine acorns sown;

Drop, drop into the grave! EBENEZER ELLIOT, *To a Leaf*.

Learned—Content if hence the unlearned their wants may view,

The learned reflect on what before they knew.

POPE, *Essay on Criticism*, pt. iii. l. 79.

* Windward of the law.—CHURCHILL, *Ghost*, bk. iv.

Least—Of two evils I have chose the *least*.*

PRIOR, *Imitation of Horace*.

Leave—

Leave her to Heaven,

And to those thorns that in her bosom lodge,

To prick and sting her.

SHAKS. *Hamlet*, act i. sc. v.

Leaves—Like the *leaves of the forest*, when summer is green,

That host, with their banners, at sunset were seen,

Like the leaves of the forest, when autumn hath blown,

That host, on the morrow, lay withered and strown.

BYRON, *Destruction of Sennacherib's Host*, l. 4.

Let—Let those love now who never loved before,

Let those who always loved now love the more.†

PARNELL, *The Pervigilium Veneris*.

Libel—The greater the truth, the *greater the libel*.‡

LORD MANSFIELD, *Charge*, circa 1789.

Libel—By whose false gloss the very Bible

Might be *interpreted a libel*. CHURCHILL, *Ghost*, bk. iii. l. 725.

Liberal—Though her mien carries much more invitation than
command, to behold her is an immediate check to loose beha-
viour; *to love her was a liberal education*.§

STEELE, *The Tatler*, no. 49.

Liberty—*Liberty and Union*, now and for ever, one and inseparable.

WEBSTER, *Second Speech on Foot's Resolution*.

Liberty—O liberty! liberty! *how many crimes are committed in thy name!*

MADAME ROLAND.

Liberty

I must have liberty

Withal, as large a charter as the wind,

To blow on whom I please. SHAKS. *As You Like It*, act ii. sc. 7.

Liberty—Give me liberty, or give me death!

P. HENRY, *Speech*, March, 1775.

* De duobus malis, minus est semper eligendum.

THOS. A KEMPIS, *Imitation of Christ*, bk. iii. ch. 12.

† Written in the time of Julius Cæsar, and by some ascribed to Catullus:—

Cras amet qui nunquam amavit,

Quique amavit, cras amet.

‡ Juries were browbeaten and insulted if they dared to find a verdict beyond the mere fact of publication of this most absurd maxim. Mr. Fox, in 1791, passed an explanatory bill restoring to juries their right of decision.

§ Leigh Hunt incorrectly ascribes the expression, *to love her was a liberal education*, to Congreve.

Liberty—*License they mean when they cry liberty.*

MILTON, *Sonnets*, son. xii.

Lies—*Lies like truth.*

SHAKS. *Macbeth*, act v. sc. 8.

Lies—Where history's pen its praise or blame supplies,

And *lies like truth*, and still like truth it lies. BYRON, *Lara*.

Lies—Some truth there was, but dash'd and *brew'd with lies*,

To please the fools and puzzle all the wise.

DRYDEN, *Absalom and Achitophel*, l. 114.

Life—No, *Life is a waste of wearisome hours*,

Which seldom the rose of enjoyment adorns;

And the heart that is soonest awake to the flowers

Is always the first to be touched by the thorns.

MOORE, *Oh think not my spirit*.

Life—In small proportion we just beauties see,

And in *short measures life* may perfect be.

JONSON, *Good Life, Long Life*.

Life—Hides from himself his state, and shuns to know

That *life protracted is protracted woe*.

JOHNSON, *Vanity of Human Wishes*, l. 257.

Life—We watched her breathing through the night,

Her breathing soft and low;

As in her breast *the wave of life*

Kept heaving to and fro.

HOOD, *The Death-Bed*.

Life—*The wine of life* is drawn, and the mere lees

Is left this vault to brag of.

SHAKS. *Macbeth*, act ii. sc. 3.

Life—*Variety's the very spice of life*,

That gives it all its flavour.

COWPER, bk. ii. *The Timepiece*.

Life—The *web of our life* is of a mingled yarn, good and ill together.

SHAKS. *All's Well that Ends Well*, act iv. sc. 3.

Life—*Life's a jest*, and all things show it;

I thought so once, and now I know it. GAY, *Epitaph on Himself*.

Life's cup—

Years steal

Fire from the mind as vigour from the limb;

And *life's enchanted cup* but sparkles near the brim.

BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 8.

Life's end—That life is long which answers *life's great end*.

YOUNG, *Night Thoughts*, night v. l. 173.

Light—He was a *burning and a shining light*.

John v. 35.

Light—'Tis sweet to view, from half-past five to six,
 Our long wax candles, with short cotton wicks,
 Touch'd by the lamplighter's Promethean art,
 Start into light, and make the lighter start.
 HORACE SMITH, *Rejected Addresses* (Crabbe).

Light—Where Washington hath left
 His awful memory
 A light for aftertimes!
 SOUTHEY, *Ode written during the War with America*, 1814.

Light—But, soft! what light through yonder window breaks?
 It is the east, and Juliet is my sun!*

SHAKS. *Romeo and Juliet*, act ii. sc. 2.

Light—Thus, when the lamp that lighted
 The traveller at first goes out,
 He feels awhile benighted,
 And looks around in fear and doubt.
 But soon, the prospect clearing,
 By cloudless starlight on he treads,
 And thinks no lamp so cheering
 As that light which heaven sheds.
 MOORE, *I'd mourn the Hopes*.

Light—A light to lighten the Gentiles, and the glory of Thy people
 Israel.
 LUKE ii. 32.

Light—Light, seeking light, doth light of light beguile.
 SHAKS. *Love's Labour's Lost*, act i. sc. 1.

Light—Walk while ye have the light, lest darkness come upon you.
 JOHN xii. 35.

Lights—Let your loins be girded about, and your lights burning.
 LUKE xii. 35.

Like—Like—but oh! how different!
 WORDSWORTH, *Poems of the Imagination*, xxix.

* Shakerley Marmion has imitated this:—

That more than earthly light breaks through that window,
 Brighter than all the glittering train of nymphs
 That wait on Cynthia
 or, when attended by those lesser stars,
 She treads the azure circle of the heavens.
 ANTIQUARY, act ii. sc 1 (1641)

Like—*Like the dew on the mountain,*

Like the foam on the river,
Like the bubble on the fountain,
Thou art gone and for ever.

SCOTT, *The Lady of the Lake*, can. iii. st. 10.

Limbo—*Limbo*, a word often used by literati; “the limbo of dead mags;” from *limbus*, a border: *limbus fatuorum*, the paradise of fools; *limbus puerorum*, the hell (place of darkness) of unbaptized infants.

See *Paradise Lost*, bk. iii. l. 440-497.

Line—As a wit, if not first, in the very first line.

GOLDSMITH, *Retaliation*, l. 98.

Linen—It is not linen you're wearing out,

But human creatures' lives.*

HOOD, *Song of the Shirt*.

Lion—But Titus† said, with his uncommon sense,

When the Exclusion Bill was in suspense,
“I hear a lion in the lobby roar.”

REV. J. BRAMSTON, *Art of Politics*.

Lips—With a smile on her lips and a tear in her eye.

SCOTT, *Marmion*, can. v. st. 12.

Lips—Their lips were four red roses on a stalk.

SHAKS. *K. Richard III*, act iv. sc. 3.

Literary—He liked those literary cooks

Who skim the cream of others' books,

And ruin half an author's graces

By plucking *bon-mots* from their places.

HAN. MORE, *Florio, a Tale*.

Little—Know ye not that a little leaven leaveneth the whole lump?

1 Cor. v. 6.

Live—Thus from the time we first begin to know,

We live and learn, but not the wiser grow.

JOHN POMFRET, *Reason*.

Live—For we that live to please, must please to live.

JOHNSON, *Prologue on the Opening of Drury Lane Theatre*.

Live—To live with them is far less sweet

Than to remember thee.‡

MOORE, *I saw Thy Form*.

* It's no fish ye're buying: it's men's lives.—SCOTT, *The Antiquary*, ch. xi.
† Col. Titus, in a debate on the Exclusion Bill, January 7, 1680.

‡ In imitation of Shenstone:—“Heu! quanto minus est cum reliquis versari quam tui meminisse.”

Lonely— The trembling knee
And frantic gape of *lonely Niobe*,
Poor, lonely Niobe! when her lovely young
Were dead and gone. KEATS, *Endymion*.

Long—To one who has been *long in city pent*,*
'Tis very sweet to look into the fair
And open face of heaven, to breathe a prayer
Full in the smile of the blue firmament. KEATS, *Sonnets*.

Look—*Look ere thou leap*; see ere thou go.
TUSSER, *Five Hundred Points of Good Husbandry*, ch. lvii.

Look—Nor cast one *longing, lingering look* behind.
GRAY, *Elegy in a Country Churchyard*

Look—*Look not thou upon the wine* when it is red, when it giveth
his colour in the cup . . . At the last it biteth like a serpent,
and stingeth like an adder. PROV. xxiii. 31, 32.

Looked—Or sighed and *looked unutterable things*.
THOMSON, *The Seasons*, *Summer*, l. 1188.

Looked—No sooner met, but they looked; no sooner *looked*, but
they loved; no sooner loved, but they sighed; no sooner sighed,
but they asked one another the reason.
SHAKS. *As You Like It*, act v. sc. 2.

Looker-on— My business in this state
Made me a *looker-on here in Vienna*.
SHAKS. *Measure for Measure*, act v. sc. 1.

Lord—For whom the *Lord loveth he chasteneth*. HEB. xii. 6.

Lord—*Lord Fanny spins a thousand such a day*.
POPE, *Imitations of Horace*,

Lord—The Lord gave, and the *Lord hath taken away*; blessed be
the name of the Lord. JOB i. 21.

Lord—*Lord! what a doleful place is this!*
There's neither coal nor candle;
And nothing I but fishes' tripes
And greasy guts do handle.† ZACHARY BOYD'S *Bible History*.

As one who long in populous city pent.
MILTON, *Paradise Lost*, bk. ix. l. 445.

† Apropos of Jonah when swallowed by the whale. I have not seen this
"Bible History." Captain R. F. Burton, the African traveller, who has ex-
amined a copy, tells me that this stanza is *not* in it.

Lord—I believe *Lord John Russell* would undertake to perform the operation for the stone—build St. Peter's—or assume (with or without ten minutes' notice) the command of the Channel fleet; and no one would discover by his manner that the patient had died—the church tumbled down—and the Channel fleet had been knocked to atoms. SYDNEY SMITH, *Letter to Singleton*.

Lord—*Lord of himself*, though not of lands;
And, having nothing, yet hath all.

SIR H. WOTTON, *The Character of a Happy Life*.

Lord—*Lord of thy presence*, and no land beside.

SHAKS. *King John*, act i. sc. 1.

Loss—That *loss is common* would not make

My own less bitter—rather more;

Too common! never morning wore

To evening but some heart did break. TENNYSON, *In Memoriam*.

Lost—"All is lost save honour."*

FRANCIS I.

Lost to life—Then in a moment she put forth the charm

Of woven paces and of waving hands,

And in the hollow oak he lay as dead,

And *lost to life, and use, and name, and fame*.

Then crying, "I have made his glory mine,"

And shrieking out "O, fool!" the harlot leapt

Adown the forest, and the thicket closed

Behind her, and the forest echo'd "fool."

TENNYSON, *Idylls*, closing lines of *Vivien*.

Love—*Can love be controuled by advice?*

Will Cupid our mothers obey? GAY, *Beggars' Opera*, act i. sc. 1.

Love—*Love is a sickness* full of woes,

All remedies refusing;

A plant that most with cutting grows,

Most barren with best using.

SAMUEL DANIEL, *Song*.

Love—Love in a hut, with water and a crust,

Is—*Love, forgive us!*—cinders, ashes, dust.

KEATS, *Lamia*.

* It was from the imperial camp near Pavia that Francis I. wrote to his mother the memorable letter which has become altered to the form of this laconism: "Madame, tout est perdu fors l'honneur." The true expression is, "Madame, pour vous faire savoir comme se porte le reste de mon infortune, de toutes choses ne m'est demeuré que l'honneur et la vie qui est sauvé." MARTIN, *Histoire de France*, tom. viii.

Love—In peace Love tunes the shepherd's reed;
 In war he mounts the warrior's steed;
 In halls in gay attire is seen;
 In hamlets dances on the green.
Love rules the court, the camp, the grove,
 And men below, and saints above;
 For love is heaven, and heaven is love.

SCOTT, *The Lay of the Last Minstrel*, can. iii. st. 2.

Love—O love! in such a wilderness as this!

CAMPBELL, *Gertrude*, pt. iii. st. 1.

Love—Love is loveliest when embalmed in tears.

SCOTT, *The Lady of the Lake*, can. iv. st. 1.

Love—But there's no love lost between us.*

GOLDSMITH, *She Stoops to Conquer*, act i. sc. 4.

Love—I have heard of reasons manifold

Why *Love must needs be blind*,

But this the best of all I hold—

His eyes are in his mind.

COLERIDGE, *To a Lady offended by a Sportive Observation*.

Love—It's good to be off wi' the old love

Before ye be on wi' the new.†

Love—It's gude to be merry and wise,

It's gude to be honest and true,

And afore ye're off wi' the *auld love*

It's best to be on wi' the new.

This is from the old Scotch Song, before BURNS; the first line forms the Title.

Love—And all whom I love here, and who love me.

DR. DONNE, *Hymn to Christ*, l. 10.

Love—Only in love they happy prove

Who love what most deserves their love.

PHINEAS FLETCHER, *The Sicelides*.

Love—Love will find out the way. Printed in EVANS'S *Old Ballads*.

* A proverbial expression. Garrick also makes use of it in his *Correspondence*, 1759.

† Quoted from Johnson's "Musical Museum," pt. v. (1798). These lines are repeated in "The Bride of Lammermoor," vol. iii. p. 19, by Bucklaw, "half-humming, half-speaking the end of an old song," thus—

"It's best to be off wi' the old love
 Before ye be on wi' the new."

Love—My merry, merry roundelay
 Concludes with Cupid's curse :
 They that do *change old love for new*
 Pray gods they change for worse.

GEORGE PEELE, *Arraignment of Paris*, Dyce's Ed. p. 355.

Love—" *Love me little, love me long.*"*

Love—The tree of deepest root is found
 Least willing still to quit the ground ;
 'Twas therefore said, by ancient sages,
 That *love of life increased with years*,
 So much, that in our latter stages,
 When pains grow sharp, and sickness rages,
 The greatest love of life appears. MRS. THRALE, *Three Warnings*.

Love—The *love of praise*, howe'er concealed by art,
 Reigns more or less, and glows in ev'ry heart.
 YOUNG, *Love of Fame*, sat. i. l. 51.

Love—Alas ! the *love of women* ! it is known
 To be a lovely and a fearful thing.
 BYRON, *Don Juan*, can. ii. st. 139.

Love—*Love on through all ills*, and love on till they die.
 MOORE, *The Light of the Harem*.

Love—*Love sought is good*, but given unsought is better.
 SHAKS. *Twelfth Night*, act iii. sc. 1.

Love—And *love the offender*, yet detest the offence.
 POPE, *Eloisa to Abelard*, l. 132.

Love—*Love thyself last*. SHAKS. *K. Henry VIII*, act iii. sc. 2.

Love—They sin who tell us *love can die* ;
 Its holy flame for ever burneth ;
 From Heaven it came, to Heaven returneth ;
 Too oft on earth a troublous guest,
 At times received, at times oppressed ;
 It here is tried and purified,
 In Heaven it hath its perfect rest :
 It soweth here with grief and care,
 But the *harvest-time of love is there*.

SOUTHEY, *Curse of Kehama*, can. x. st. 10.

* This is the title of a modern ballad ; but it is also the title of an old ballad printed anonymously on a broadside in black-letter, 1589-70. The burden of the old song is,—

" Love me little, love me long,
 Is the burden of my song."

Love—Very pleasant hast thou been unto me : thy *love to me was wonderful*, passing the love of women. 2 Sam. i. 26.

Love—Whom he had *sensibility to love*,
Ambition to attempt, and skill to win.
WORDSWORTH, *The Excursion, The Solitary*.

Love—In those blest days when life was new,
And hope was false, but *love was true*. PEACOCK, *Newark Abbey*.

Loved—Would they had *loved thee less, or feared thee more* !
ROGERS, *Italy*, l. 17.

Loveliness— Loveliness
Needs not the foreign aid of ornament,
But is, when unadorned, adorned the most.
THOMSON, *The Seasons, Autumn*, l. 204.

Lovers—Her blue eyes sought the west afar ;
For *lovers love the western star*.
SCOTT, *The Lay of the Last Minstrel*, can. iii. st. 24.

Love's dream—There's nothing half so sweet in life
As *Love's young dream*. MOORE, *Love's Young Dream*.

Lucifer—How art thou fallen from Heaven, O *Lucifer, son of the morning* !
ISAIAH xiv. 12.

Lullaby—*Lullaby*, a name for a cradle-song, which is curious as being derived by some from *Lilla abi*, i. e. "Begone Lillith." Lillith was the first wife of Adam, upon whom he begot demons. In the demonology of the Middle Ages she was a famous witch, and is introduced in the Walpurgis night of Faust by Goethe. Mr. Godfrey Turner has written some pretty verses on the word.

Lunes—In his *old lunes* again.
SHAKS. *Merry Wives of Windsor*, act iv. sc. 2.

Luve—O, my *luve's like a red, red rose*
That's newly sprung in June,
O, my *luve's like the melody*
That's sweetly played in tune. BURNS, *Song, A Red, Red Rose*.

Luve—I've wandered east, I've wandered west,
Through mony a weary way ;
But never, never can forget
The *luve of life's young day*. MOTHERWELL, *Jeannie Morison*.

Luxury—*Luxury is an enticing pleasure*, a bastard mirth, which bath honey in her mouth, gall in her heart, and a sting in her tail.
HUGO, *De Animâ* (quoted by Quarles).

Luxury—O *Luxury*! thou cursed by Heaven's decree.

GOLDSMITH, *The Deserted Village*, l. 385.

Luxury—Weep on, and, as thy sorrows flow,

I'll taste the *luxury* of woe.

MOORE, *Anacreontic*.

Luxury—For all their *luxury* was doing good.

GARTH, *Claremont*, l. 148.

Luxury—He tried the *luxury* of doing good.

CRABBE, *Tales of the Hall*, bk. iii.

Luxury—Blest hour! it was a *luxury*—to be!

COLERIDGE, *Reflections on having left a place of Retirement*.

Lyre—

Who ran

Through each mode of the lyre, and was master of all.

MOORE, *On the Death of Sheridan*.





MACASSAR—MADNESS.



A CASSAR—In virtues nothing earthly could sur-
pass her,
Save thine “incomparable oil,” *Macassar*!

BYRON, *Don Juan*, can. i. st. 17.

Macduff—

Lay on, *Macduff*;

And damned be him that first cries, Hold, enough!

SHAKS. *Macbeth*, act v. sc. 8.

Machiavel—Nick *Machiavel* * had ne’er a trick,
Though he gave his name to our old Nick.

BUTLER, *Hudibras*, pt. iii. can. i. l. 1913.

Mad—

There is a pleasure sure

In being mad which none but madmen know.

DRYDEN, *Spanish Friar*, act ii. sc. 1.

Mad—That he is mad, ’tis true; ’tis true, ’tis pity;

And pity ’tis ’tis true.

SHAKS. *Hamlet*, act ii. sc. 2.

Madden—Fire in each eye, and papers in each hand,

They rave, recite, and madden round the land.

POPE, *Prologue to Satires*, l. 5.

Made—Wow! Jenny, can there greater pleasure be

Than see sic wee tots toolying at your knee;

When a’ they ettle at, their greatest wish,

Is to be made o’, an obtain a kiss? RAMSAY, *Gentle Shepherd*.

Madness—Though this be madness, yet there’s method in it.

SHAKS. *Hamlet*, act ii. sc. 2.

* Out of his surname they have coined an epithet for a knave, and out of his Christian name a synonym for the devil.—MACAULAY, *Misc.* vol. i. p. 29. Our authority adds, in a note, “But we believe there is a schism on this subject among the antiquaries.”

Madness—Great wits are sure to *madness* near allied,
And thin partitions do their bounds divide.*

DRYDEN, *Absalom and Achitophel*, pt. i. l. 163.

Madness—Alas ! they had been friends in youth ;
But whispering tongues can poison truth ;
And constancy lives in realms above ;
And life is thorny ; and youth is vain ;
And to be wroth with one we love
Doth work like *madness* in the brain.

COLERIDGE, *Christabel*, pt. ii.

Madness—And moody *madness* laughing wild
Amid severest woe.

GRAY, *Ode, Eton College*.

Madness—Bring me to the test,
And I the matter will re-word : which *madness*
Would gambol from.

SHAKS. *Hamlet*, act iii. sc. 4.

Mæonian—Led by the light of the *Mæonian* star.

POPE, *Essay on Criticism*, pt. iii. l. 89.

Maid-mother—Or the *maid-mother* by a crucifix,
In tracks of pasture sunny-warm,

Beneath branch-work of costly sardonix,

Sat smiling, babe in arm.

TENNYSON, *Palace of Art*.

Maiden—In *maiden meditation*, fancy free.

SHAKS. *Midsummer-Night's Dream*, act ii. sc. 1.

Maiden—'Tis an old tale, and often told ;

But did my fate and wish agree,

Ne'er had been read, in story old,

Of *maiden true betrayed for gold*,

That loved, or was avenged, like me.

SCOTT, *Marmion*, can. ii. st. 7.

Maidens—When *maidens* innocently young

Say often what they never mean,

Ne'er mind their pretty lying tongue,

But tent the language o' their een. RAMSAY, *Gentle Shepherd*.

* What thin partitions sense from thought divide.

POPE, *Essay on Man*, ep. i. l. 236.

Great wits sometimes may gloriously offend.

POPE, *Essay on Criticism*, pt. i. l. 152.

In Southey's "Common Place Book," first series, p. 437, there is this note : — "Seneca said this eighteen centuries ago; *Nullum magnum ingenium absque mixtura dementiæ est*; and Aristotle said it before him" (but he does not mention where).

Main—Be careful still of the *main chance*.

DRYDEN, *Persius*, sat. vi.

Man—Know ye the land where the cypress and myrtle
Are emblems of deeds that are done in their clime;
Where the rage of the vulture, the love of the turtle,
Now melt into sorrow, now madden to crime;

Where the virgins are soft as the roses they twine,
And all save *the spirit of man is divine* ? *

BYRON, *The Bride of Abydos*, can. i. st. 1.

Man—Through weary life this lesson learn,
That *man was made to mourn*. BURNS, *Man was made to mourn*.

Man—A still small voice comes through the wild,
Like a father consoling his fretful child,
Which banishes bitterness, wrath and fear,
Saying, “ *Man is distant, but God is near*.” *

PRINGLE, *Afar in the Desert*.

Man—A proper man, as one shall see in a summer's day.
SHAKS. *Midsummer-Night's Dream*, act i. sc. 2.

Man—A man after his own heart. 1 Sam. xiii. 14.

Man—And all may do what has by man been done.
YOUNG, *Night Thoughts*, night vi. l. eos.

Man—A poor, infirm, weak, and despised old man.
SHAKS. *King Lear*, act iii. sc. 2.

Man—Life is as tedious as a twice-told tale,
Vexing the dull ear of a drowsy man.
SHAKS. *K. John*, act iii. sc. 4.

Man—Awake, my St. John ! leave all meaner things
To low ambition, and the pride of kings.
Let us (since life can little more supply
Than just to look about us and to die)
Expatriate free o'er all this scene of man,
A mighty mazo ! but not without a plan.
POPE, *Essay on Man*, ep. i. l. 1.*

* Know'st thou the land where the lemon-trees bloom,
Where the gold orange grows in the deep thicket's gloom,
Where a wind ever soft from the blue heaven blows,
And the groves are of laurel, and myrtle, and rose ?
GOETHE, *Wilhelm Meister*, Carlyle's translation.

Man—*Man delights not me*,—no, nor woman neither.

SHAKS. *Hamlet*, act ii. sc. 2.

Man—*Man goeth to his long home*.

Eccles. xiii. 5.

Man—A good old man, sir; he will be talking.

SHAKS. *Much Ado about Nothing*, act iii. sc. 6.

Man—*Happy the man*, and happy he alone,

He who can call to-day his own:

He who, secure within, can say,

“To-morrow do thy worst, for I have lived to-day.”

DRYDEN, *Imitation of Horace*, bk. iii. ode xxix. l. 65.

Man—

Man is one world, and hath

Another to attend him.

HERBERT, *Man*.

Man—Greater love hath no man than this, that a man lay down his life for his friends.

John xv. 13.

Man—God made him, and therefore let him pass for a man.

SHAKS. *Mer. of Venice*, act i. sc. 2.

Man—*Man is the creature of circumstance*.*

ROBERT OWEN, *The Philanthropist*.

Man—And now am I, if a man should speak truly, little better than one of the wicked.

SHAKS. *K. Henry IV*, part i. act i. sc. 2

Man—A little round, fat, oily man of God.

THOMSON, *Castle of Indolence*, can. i. st. 69.

Man—A needy, hollow-eyed, sharp-looking wretch,

A living dead man.

SHAKS. *Comedy of Errors*, act v. sc. 1.

Man—Mark the perfect man, and behold the upright.

Psalms xxxvii. 37.

Man—The mind's the standard of man.

WATTS, *Horæ Lyricæ*, bk. ii. *False Greatness*.

Man—There is no man suddenly either excellently good or extremely evil.†

SIR P. SIDNEY, *Arcadia*, bk. i.

* Men are sport of circumstances, when
The circumstances seem the sport of men.

BYRON, *Don Juan*, can. v. st. 17.

† There is a method in man's wickedness:

It grows up by degrees.

BEAUMONT and FLETCHER, *A King and no King*, act v. sc. 4.

The origin of both of these is most probably the “*Nemo repente fuit turpissimus*” of Juvenal.

Man— Why
Should every creature drink but I?
Why, *man of morals*, tell me why? COWLEY, *From Anacreon*.

Man—A *man of my kidney*.
SHAKS. *Merry Wives of Windsor*, act iii. sc. 6.

Man—A *man of pleasure is a man of pains*.
YOUNG, *Night Thoughts*, night viii. l. 793.

Man—Temple was a *man of the world* amongst men of letters, a
man of letters amongst men of the world.
MACAULAY, *Life and Writings of Sir Will. Temple*.

Man—The *man of wisdom is the man of years*.
YOUNG, *Night Thoughts*, night v. l. 775.

Man—I was *not always a man of woe*.
SCOTT, *The Lay of the Last Minstrel*, can. ii. st. 12.

Man—Auld Nature swears, the lovely dears
Her noblest work she classes, O!
Her *prentice han' she tried on man*,
And then she made the lasses, O! *
BURNS, *Green grow the Rashes*.

Man—*Man proposes, but God disposes*.†
THOMAS A KEMPIS, *Imitation of Christ*, bk. i. ch. 19.

Man—*Man proposeth, God disposeth*.
HERBERT, *Jacula Prudentum*.

Man—Even in a love-song, *man should write for men*.
BULWER, *New Timon*.

Man—He was a *man, take him for all in all*,
I shall not look upon his like again.
SHAKS. *Hamlet*, act i. sc. 2.

Man—Ah! how unjust to nature, and himself,
Is *thoughtless, thankless, inconsistent man!*
YOUNG, *Night Thoughts*, night ii. l. 112.

Man was made when Nature was
But an apprentice, but woman when she
Was a skilful mistress of her art.

Cupid's Whirligig, l. 607.

† Nam homo proponit, sed Deus disponit.—THOMAS A KEMPIS, bk. i. ch. 19.
This expression is of very great antiquity; it appears in the Chronicle of
Battle Abbey, p. 27 (Lower's translation), and in *Piers Ploughman's Vision*,
l. 13994.

A man's heart deviseth his way; but the Lord directeth his steps.
Prov. xvi. 9.

Man—The man that blushes is not quite a brute.

YOUNG, *Night Thoughts*, night vii. l. 496.

Man—That man that hath a tongue, I say, is no man

If with his tongue he cannot win a woman.

SHAKS. *Two Gentlemen of Verona*, act iii. sc. 1.

Man—The world was sad—the garden was a wild;

And *Man*, the hermit, sighed—till Woman smiled.

CAMPBELL, *Pleasures of Hope*, pt. ii. l. 37.

Man—And he is oft the wisest man

Who is not wise at all. WORDSWORTH, *The Oak and the Broom*.

Man—But they shall sit every man under his vine and under his fig tree.

Mic. iv. 4.

Man—*Man* wants but little, nor that little long.*

YOUNG, *Night Thoughts*, night iv. l. 118.

Man—When he is forsaken,

Withered and shaken,

What can an old man do but die?

HOOD, *Ballad*.

Man—If the man who turnips cries

Cry not when his father dies,

'Tis a proof that he had rather

Have a turnip than his father. JOHNSON, *Johnsoniana*, Piozzi, 30.

Mane—And laid my hand upon thy mane,—as I do here.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 184.

Mankind—Let observation, with extensive view,

Survey mankind from China to Peru.

JOHNSON, *Vanity of Human Wishes*, l. 1.

Manners—Her manners had not that repose

Which marks the caste of Vere de Vere.

TENNYSON, *Lady Clara Vere de Vere*.

Man's best things—A man's best things are nearest him,

Lie close about his feet.

R. M. MILNES, *The Men of Old*.

Man's love—*Man's love* is of man's life a thing apart:

'Tis woman's whole existence. BYRON, *Don Juan*, can. i. st. 184.

Mansions—In my Father's house are many mansions. John xiv. 2.

* Man wants but little here below,
Nor wants that little long.

GOLDSMITH, *The Hermit*.

Many— *Many a time and oft,*
In the Rialto, you have rated me.
SHAKS. *Mer. of Venice*, act i. sc. 3.

*Many—*The *many* still must labour for the one!
BYRON, *The Corsair*, can. i. st. 3.

*Many-headed—*Can we descend so far beneath ourself
As to court the people's love or fear,
Their worst of hate? . . . They that are as dust
Before the whirlwind of our will and power,—

* * * * *

This many-headed monster.

MASSINGER, *The Roman Actor*, act iii. sc. 2.

*Marathon—*The mountains look on Marathon,
And *Marathon* looks on the sea;
And musing there an hour alone,
I dreamed that Greece might still be free.
BYRON, *Don Juan*, can. iii. st. 36. ver. 3.

*Marble—*His heart was one of those which most enamour us,
Wax to receive, and *marble* to retain.* BYRON, *Beppo*, st. 34.

*March—*It is the first *mild day of March*,
Each minute sweeter than before.
WORDSWORTH, *Poems, Domestic Affections*.

*March—*In *life's morning march*, when my bosom was young.
CAMPBELL, *The Soldier's Dream*.

*March—*The *stormy March* has come at last,
With wind and clouds and changing skies;
I hear the rushing of the blast
That through the snowy valley flies. BRYANT, *March*.

*Marcia—*The virtuous *Marcia* towers above her sex.
ADDISON, *Cato*, act i. sc. 4.

*Marry—*Ah me! *when shall I marry me?*
Lovers are plenty, but fail to relieve me.
GOLDSMITH, *She Stoops to Conquer*.

*Marry—*They that *marry* ancient people merely in expectation to
bury them, hang themselves in hope that one will come and cut
the halter. FULLER, *Holy State of Marriage*.

* For her my heart is wax, to be moulded as she pleases, but enduring as marble, to retain whatever impression she shall make upon it.
CERVANTES, *La Gitanilla*.

Marry'd—Thus grief still treads upon the heels of pleasure,
Marry'd in haste, we may repent at leisure.

CONGREVE, *Old Batch.* act v. sc. 8.

Marshal'st—Thou *marshal'st me the way* that I was going.

SHAKS. *Macbeth*, act ii. sc. 1.

Martial—But he lay like a warrior taking his rest,
 With his *martial cloak* around him.

CHAS. WOLFE, *The Burial of Sir J. Moore.*

Mary—But one thing is needful: and *Mary hath chosen that good part*, which shall not be taken away from her. *Luke* x. 42.

Master—Think of that, *Master Brook.*

SHAKS. *Merry Wives of Windsor*, act iii. sc. 5.

Master—And hence one *master passion* in the breast,
 Like Aaron's serpent, swallows up the rest.

POPE, *Essay on Man*, ep. ii. l. 131.

Matchless—Though Britain boasts her British hosts,
 About them all right little care we,
 Give us to guard our native coasts
 The *matchless men of Tipperary.*

TOM DAVIS, *Poetry of the Nation Newspaper.*

Mattock—The knötl, the shroud, the *mattock, and the grave*,
 The deep, damp vault, the darkness, and the worm.

YOUNG, *Night Thoughts*, night iv. l. 10.

Maxims—With a little hoard of *maxims, preaching down a daughter's heart.*

TENNYSON, *Locksley Hall.*

May—But winter lingering *chills the lap of May.*

GOLDSMITH, *The Traveller*, l. 172.

Maytime—But all things else about her drawn
 From *Maytime and the cheerful dawn.*

WORDSWORTH, *She was a Phantom of Delight.*

Means—And out of good still to find *means of evil.*

MILTON, *Paradise Lost*, bk. i. l. 165.

Measures—*Measures, not men*, have always been my mark.*

GOLDSMITH, *The Good-natured Man.*

* Of this stamp is the cant of *not men, but measures*; a sort of charm by which some people get loose from every honourable engagement.

BURKE, *Present Discontents.*

Medes—The thing is true, according to the *law of the Medes and Persians*, which altereth not. DAN. vi. 12.

Medicine—The *miserable have no other medicine*,
But only hope. SHAKS. *Measure for Measure*, act iii. sc. 1.

Medicines—If the rascal have not given me *medicines to make me love him*, I'll be hanged.
SHAKS. *K. Henry IV*, part i. act ii. sc. 2.

Meed—Without the *meed of some melodious tear*.
MILTON, *Lycidas*, l. 14.

Meek-eyed—The *meek-eyed Morn* appears, mother of dews.
THOMSON, *The Seasons, Summer*, l. 47.

Meet—We *meet thee, like a pleasant thought*,
When such are wanted. WORDSWORTH, *To the Daisy*.

Meeting points—The *meeting-points the sacred hair dis sever*
From the fair head, for ever and for ever !
POPE, *Rape of the Lock*, can. iii. l. 153.

Melancholy—Placed far amid the *melancholy main*.
THOMSON, *Castle of Indolence*, can. i. st. 30.

Melancholy—*Moping melancholy*,
And moon-struck madness. MILTON, *Paradise Lost*, bk. xi. l. 485.

Melting—Albeit unused to the *melting mood*.
SHAKS. *Othello*, act v. sc. 2.

Memory—*Dear son of Memory*, great heir of Fame.
MILTON, *Ep. on Shakespeare*.

Memory—Remember thee ?
Ay, thou poor ghost, while *memory holds a seat*
In this distracted globe. Remember thee ?
Yea, from the table of my memory
I'll wipe away all trivial, fond records.
SHAKS. *Hamlet*, act i. sc. 5.

Memory—Next o'er his books his eyes began to roll
In pleasing *memory of all he stole*.
POPE, *The Dunciad*, bk. i. l. 137.

Memory—While *memory watches* o'er the sad review
Of joys that faded like the morning dew.
CAMPBELL, *Pleasures of Hope*, pt. ii. l. 46.

Memory—Meek Walton's heavenly memory.

WORDSWORTH, *Poems*, Sonnets, pt. iii. *Walton's Lives*.

Men—Men are April when they woo, December when they wed.

SHAKS. *As You Like It*, act iv. sc. 1.

Men—Nae mair o' that, dear Jenny; to be free,

There's some men constanter in love than we.

RAMSAY, *Gentle Shepherd*

Men—For most men (till by losing rendered sager)

Will back their own opinions by a wager. BYRON, *Beppo*, st. 27.

Men—Men may rise on stepping-stones

Of their dead selves to higher things. TENNYSON, *In Memoriam*.

Men—The King of France, with forty thousand men,

Went up a hill, and so came down again.

R. TARTTON, *From the Piggies Corantoe*, 1642.

Men—Men have died, from time to time, and worms have eaten them; but not for love. SHAKS. *As You Like It*, act iv. sc. 1.

Men—Men may live fools, but fools they cannot die.

YOUNG, *Night Thoughts*, night iv. l. 843.

Men—Men must be taught as if you taught them not,

And things unknown proposed as things forgot.

POPE, *Essay on Criticism*, pt. iii. l. 15.

Men—As men of inward light are wont

To turn their optics in upon't.

BUTLER, *Hudibras*, pt. iii. can. i. l. 491.

Men—Where nature's end of language is declined,

And men talk only to conceal their mind.*

YOUNG, *Love of Fame*, sat. ii. l. 207.

Men—The world knows nothing of its greatest men.

TAYLOR, *P. van Artevelde*, pt. i. act i. sc. 5.

Men—When bad men combine, the good must associate; else they will fall, one by one, an unpitied sacrifice, in a contemptible struggle.

BURKE, *Present Discontents*.

Men—That all men would be cowards, if they dare,†

Some men have had the courage to declare.

CRABBE, *Tales*, i. 2.

* The germ of this thought will be found in Jeremy Taylor; Lloyd, Southey, Butler, Young, and Goldsmith have repeated it after him.

† A saying of Lord Rochester's, a man of whom Horace Walpole said wittily, "the muses were pleased to inspire, and ashamed to avow."

Men—But love in whispers lets us ken
That *men were made for us, and we for men.*
RAMSAY, *Gentle Shepherd.*

Men— *Men who their duties know,*
But know their rights, and, knowing, dare maintain.
SIR W. JONES, *Ode in Imitation of Alcæus.*

Men—O, *what men dare do!* what men may do! what men daily
do! not knowing what they do.
SHAKS. *Much Ado about Nothing*, act iv. sc. 1.

Merchants—Whose *merchants are princes.* *Isaiah* xxiii. 8.

Mercies— *Are afflictions aught*
But mercies in disguise?
MALLET, *Amyntor and Theodora*, can. iii. l. 176.

Mercy—Teach me to feel another's woe,
To hide the fault I see;
That *mercy I to others show,*
That *mercy show to me.* *PORE, Universal Prayer.*

Mercy—Sweet *Mercy is nobility's true badge.*
SHAKS. *Titus Andronicus*, act i. sc. 2.

Mercy—Hope withering fled, and *mercy sighed farewell!*
BYRON, *The Corsair*, can. i. st. 9.

Mercy— *Yet I shall temper so*
Justice with mercy, as may illustrate most
Them fully satisfied, and thee appease.
MILTON, *Paradise Lost*, bk. x. l. 77.

Merits— *Be to her merits kind,*
And to her faults, whate'er they are, be blind.
PRIOR, *Prol. to the Royal Mischief.*

Mermaid— *What things have we seen*
Done at the Mermaid! heard words that have been
So nimble and so full of subtile flame,
As if that every one from whence they came
Had meant to put his whole wit in a jest,
And had resolved to live a fool the rest
Of his dull life. *F. BEAUMONT, Letter to Ben Jonson.*

Merry—I am never merry when I hear sweet music.
SHAKS. *Mer. of Venice*, act v. sc. 1.

Merry—A merry monarch, scandalous and poor.

ROCHESTER, *On the King*.

Merry—'Tis good to be merry and wise,†

'Tis good to be tender and true,

'Tis well to be off wi' the auld love

Before one is on wi' the new.

Old Scotch Song.

Merry—'Tis good to be merry and wise,

'Tis good to be honest and true.‡

Metal—Here's metal more attractive. SHAKS. *Hamlet*, act iii. sc. 2.

Metaphysic—He knew what's what; and that's as high

As metaphysic wit can fly. BUTLER, *Hudibras*, pt. i. can. i. l. 143.

Micher—Shall the blessed sun of heaven prove a micher and eat blackberries?

SHAKS. *K. Henry IV*, pt. i. act ii. sc. 4.

Miching—This is miching mallecho; it means mischief.

SHAKS. *Hamlet*, act iii. sc. 2.

Middle—On his bold visage middle age

Had slightly pressed its signet sage.

SCOTT, *The Lady of the Lake*, can. i. st. 21.

Midnight—And bear about the mockery of woo

To midnight dances and the public show.

PORE, *To the Memory of an Unfortunate Lady*, l. 51.

Midnight—Whence is thy learning? Hath thy toil

O'er books consumed the midnight oil?§

GAY, *Fables, The Shepherd and the Philosopher*.

Mighty—The mighty hopes that make us men.

TENNYSON, *In Memoriam*, lxxxiv.

Mile— They have measured many a mile

To tread a measure with you on this grass.

SHAKS. *Love's Labour's Lost*, act v. sc. 2.

Milk— Yet do I fear thy nature;

It is too full of the milk of human kindness.

SHAKS. *Macbeth*, act i. sc. 5.

* This occurs in a very scandalous poem, by the way; but the line is so happy that it has become a quotation.

† Cf. Horace, *Odes*, iv. xii. 28,—*Dulce est desipere in loco*.

‡ Are the sixth and seventh lines of "Hurrah for the Bonnets of Blue," to be found at p. 438 of Robert Chambers's "Collection of Scottish Songs" (1829), vol. ii, altered, he says, from a well-known song by Burns. At p. 526 of the same volume, the lines are repeated in "Here's a health to them that's down," with the other two, which end the song.

§ The *midnight oil* was a common phrase; it is used by Shenstone, Cowper, and others.

Miller—There dwelt a miller, hale and bold,
Beside the river Dee.

*Ancient Ballads, King and the Miller.**

Miller—There was a jolly miller once
Lived on the river Dee,
He work'd and sang from morn till night,
No lark more blithe than he.

BICKERSTAFF, *Love in a Village*, act i. sc. 3.

Millions—Millions for defence, but not one cent for tribute.

C. C. PINCKNEY, *when Ambas. to the French Republic*, 1796.

Millstone—It were better for him that a millstone were hanged
about his neck, and he cast into the sea. *Luke xvii. 2.*

Mind—How fleet is a glance of the mind!

Compared with the speed of its flight,

The tempest itself lags behind,

And the swift-winged arrows of light.

COWPER, *Verses supposed to be written by Alex. Selkirk.*

Mind—Feared, but alone as freemen fear;

Loved, but as freemen love alone;

He waved the sceptre o'er his kind,

By Nature's first great title—mind.

CROLY, *Pericles and Aspasia.*

Mind—Time still, as he flies, adds increase to her truth,

And gives to her mind what he steals from her youth.

EDW. MOORE, *The Happy Marriage.*

Mind—A mind not to be changed by place or time.

The mind is its own place, and in itself

Can make a Heaven of Hell, a Hell of Heaven.

MILTON, *Paradise Lost*, bk. i. l. 253

Mind—My mind to me a kingdom is;†

Such perfect joy therein I find

As far exceeds all earthly bliss

That God and nature hath assigned.

PERCY, *From Byrd's Psalmes, Sonnets, &c.*, 1588.

See p. 217, "I care for nobody."

Mens regnum bona possidet.

SENECA, *Thyestes*, act ii. l. 381.

My mind to me an empire is,

While grace affordeth health.

R. SOUTHWELL, 1580-1595.

"Or else, with a number of these patient fools to sing, 'My mind to me a kingdom is,' while the lank hungry belly barks for food."

B. JONSON, *Ev. M. H.* act i. sc. 1.

Mind—The watch-dog's voice that bayed the whispering wind,
And the loud laugh that spoke the vacant mind.

GOLDSMITH, *Deserted Village*, l. 121.

Mind—O, what a noble mind is here o'erthrown!

The courtier's, soldier's, scholar's eye, tongue, sword.

SHAKS. *Hamlet*, act iii. sc. 1.

Mind—True love's the gift which God has given

To man alone beneath the heaven;

It is not fantasy's hot fire,

Whose wishes, soon as granted, fly;

It liveth not in fierce desire,

With dead desire it doth not die;

It is the secret sympathy,

The silver link, the silken tie,

Which heart to heart, and *mind to mind*,

In body and in soul can bind.

SCOTT, *Lay of the Last Minstrel*, can. v. st. 12.

Mind—Were I so tall to reach the pole,

Or grasp the ocean with my span,

I must be measured by my soul:

*The mind's the standard of the man.** WATTS, *False Greatness*.

Minds—*Minds that have Nothing to confer*

Find little to perceive.

WORDSWORTH, *Poems founded on the Affections*, xvi.

Mine—Is it not lawful for me to do what I will with mine own?

Matt. xx. 15.

Mingles—Yet e'en in transitory life's late day .

That mingles all my brown with sober gray.

COWPER, *Tirocinium*, l. 143.

Minnows—Hear you this *Triton of the minnows*?

SHAKS. *Coriolanus*, act iii. sc. 1.

Minstrels—A brood of *Nature's minstrels* chirp and fly,

Glad as the sunshine and the laughing sky.

JOHN CLARE, *Sonnet, Thrush's Nest*.

Mirror—To hold, as 'twere, the mirror up to nature.

SHAKS. *Hamlet*, act iii. sc. 2.

* The mind is the proper judge of the mind. "Animi bonum animus inveniat." SENECA, *On a Happy Life*, chap. i.

- Mirth*— A merrier man
 Within the *limit of becoming mirth*
 I never spent an hour's talk withal.
 SHAKS. *Love's Labour's Lost*, act ii. sc. 1.
- Miserable*— *To be weak is miserable,*
 Doing or suffering. MILTON, *Paradise Lost*, bk. i. l. 157.
- Misery*—O suffering, sad humanity!
 O ye afflicted ones, who lie
Steeped to the lips in misery,
 Longing, and yet afraid to die,
 Patient though sorely tried! LONGFELLOW, *The Goblet of Life*.
- Mist*—When Ilion like a *mist rose into towers*.^{*}
 TENNYSON, *Tithonus*.
- Mist*—Dim with the *mist of years*, gray flits the shade of power.
 BYRON, *Childe Harold's Pilgrimage*, can. ii. st. 2.
- Mistress*—And *mistress of herself, though china full.*
 PORE, *Moral Essays*, ep. ii. l. 208.
- Mockery*—*Unreal mockery*, hence! SHAKS. *Macbeth*, act iii. sc. 4.
- Modesty*—Faith, on whose breast the loves repose,
 Whose chain of flowers no force can sever,
 And *Modesty, who, when she goes,*
 Is gone for ever! W. S. LANDOR, *Sixteen*.
- Modesty*—Thy *modesty's a candle* to thy merit.
 FIELDING, *Tom Thumb*, act i. sc. 2.
- Moment*—Live while you live, the epicure would say,
 And seize the pleasures of the present day;
 Live while you live, the sacred preacher cries,
 And *give to God each moment* as it flies.
 Lord, in my view let both united be;
 I live in pleasure when I live to Thee.
 P. DODDRIDGE, *Epigram on his Family Motto*.†
- Monarch*—I am *monarch of all I survey*:
 My right there is none to dispute.
 COWPER, *Verses supposed to be written by Alex. Selkirk*.

A fabric huge
 Rose like an exhalation. MILTON, *Paradise Lost*, b. i. l. 710.
 "Dum vivimus vivamus."—From ORTIN's *Life of Doddridge*.

Monks—I envy them—*those monks of old*,
 Their books they read, and their beads they told;
 To human softness dead and cold,
 And all life's vanity. G. P. R. JAMES, *The Monks of Old*.

Monster—There's no such thing in nature, and you'll draw
A faultless monster which the world ne'er saw.
 SHEFFIELD (Duke of Buckingham), *Essay on Poetry*.

Monster—O beware, my lord, of jealousy;
 It is the *green-ey'd monster*, which doth mock
 The meat it feeds on. SHAKS. *Othello*, act iii. sc. 3.

Monster—The many-headed *monster of the pit*.^{*}
 POPE, *Ep. to Dr. Arbuthnot*, bk. ii. ep. i. l. 305.

Month—A little month, ere yet those shoes were old.
 SHAKS. *Hamlet*, act i. sc. 2.

Months—It is unseasonable and unwholesome, in all *months that*
have not an r in their name, to eat an oyster.
 BUTLER, *Dyets Dry Dinner*, 1599.

Mood—In *listening mood* she seemed to stand,
 The guardian naiad of the strand.
 SCOTT, *The Lady of the Lake*, can. i. st. 17.

Moon—I saw the new moon, late yestreen,
 Wi' the *auld moon* in her arms.
From the Minstrelsy of the Scottish Border, Sir Patrick Spens.

Moon—"The man in the moon." This saying is of very ancient date; it occurs in a song entered on the books of the Stationers' Company in 1588, and is alluded to in Dekker's comedy *Old Fortunatus*; the song is called *Who's the Fool now?* and begins,—*"I saw the man in the moon."*

Moon—The moon followed by a single star, like a lady by her page.
 B. DISRAELI, *Coningsby*.

Moon—He made an instrument to know
 If the moon shine at full or no.
 BUTLER, *Hudibras*, pt. ii. can. iii. l. 261.

Moonlight—How sweet the moonlight sleeps upon this bank!
 SHAKS. *Mer. of Venice*, act v. sc. 1.

^{*} See "*Many headed*," ante.

Moor—The gentle *Lady married to the Moor*,
And heavenly *Una* with her milk-white lamb.

WORDSWORTH, *Personal Talk*, st. 3.

Moral—All honest men, whether counts or cobblers, are of the same rank, if classed by *moral distinctions*.

SYDNEY SMITH, *Ed. Rev.* 1823.

More—There lives *more faith in honest doubt*,
Believe me, than in half the creeds.

TENNYSON, *In Memoriam*, can. xcv.

Morn—The *morn*, in *russet mantle clad*,
Walks o'er the dew of yon high eastward hill.

SHAKS. *Hamlet*, act i. sc. 1.

Morn— Another *morn*

Risen on mid-noon.

MILTON, *Paradise Lost*, bk. v. l. 310;

WORDSWORTH, *The Prelude*, bk. vi.

Morn—What need a vermeil-tinctured lip for that,
Love-darting eyes, or tresses like the *morn*?

MILTON, *Comus*, l. 162.

Morning—When the *morning stars sang together*, and all the sons
of God shouted for joy. *Job xxxviii. 7.*

Most—Learn thou this *most infallible of rules*,
The "taste" of Fashion is the law of fools.

HAIN FRISWELL, *New Rosciad*.

Most—The same old toil—no end—no aim!

The same vile babble in my ears;

The same unmeaning smiles; the same

Most miserable dearth of tears.

OWEN MEREDITH, *Wanderer*, p. 62.

Motes—The gay *motes that people the sunbeams*.

MILTON, *Il Penseroso*, l. 8.

Mother—I arose a *mother in Israel*.

Judges v. 7.

Mother—A *mother is a mother still*,

The holiest thing alive.

COLERIDGE, *The Three Graves*.

Motley—*Motley's the only wear*.

SHAKS. *As You Like It*, act ii. sc. 7.

Mountains—

Mountains interposed

Make enemies of nations, who had else,

Like kindred drops, been mingled into one.

COWPER, *The Task*, bk. ii. *The Timepiece*.

Mountains—See the *mountains kiss high heaven*,

And the waves clasp one another;

No sister flower would be forgiven

If it disdain'd its brother.

SHELLEY, *Love's Philosophy*.

Mountain-tops—He who *ascends to mountain-tops shall find*

The loftiest peaks most wrapped in clouds and snow.

BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 46.

Mounting—And there was *mounting in hot haste*.

Ibid., can. iii. st. 25.

Mourned—When Dido found *Aeneas would not come*,

She *mourned in silence, and was di do dum*.

PORSON, *Facetiæ Cantabrigienses*.

Mouth—Her cheeks *sae ruddy, an' her een sae clear*;

An' oh! her *mouth's like ony hinny pear*.

ALLAN RAMSAY, *Gentle Shepherd*.

Mouth—*Out of thine own mouth* will I judge thee. *Luke* xix. 22.

Mouths—

Your name is great

In *mouths of wisest censure*.

SHAKS. *Othello*, act ii. sc. 3.

Multitude—The *multitude* is always in the wrong.*

†

ROSCOMMON, *Translated Verse*.

Murder—*That matter of the murder* is hushed up.

SHELLEY, *Cenci*, act i. sc. 1.

Murder—One to destroy is murder by the law,

And gibbets keep the lifted hand in awe;

To *murder thousands takes a specious name*,

War's glorious art, and gives immortal fame.

YOUNG, *Love of Fame*, sat. vii. l. 55.

Murder—

One murder made a villain,

Millions a hero. Princes were privileged

To kill, and numbers sanctified the crime.

B. PORTEUS, *Death*, l. 104.

Murder—For *murder, though it have no tongue*, will speak

With most miraculous organ.

SHAKS. *Hamlet*, act ii. sc. 2.

Murmurs—In *hollow murmurs died away*.

COLLINS, *The Passions*, l. 68.

* Probably equally true as the celebrated "*Vox populi, vox Dei*," a proverb quoted by William of Malmesbury in the twelfth century, the author of which is not known.

Murmurs—He murmurs near the running brooks

A music sweeter than their own.

WORDSWORTH, *A Poet's Epitaph*, st. 10.

Music—*Music has charms to soothe a savage breast,*

To soften rocks, or bend the knotted oak.

CONGREVE, *The Mourning Bride*, act i. sc. 1.

Music—When *Music, heavenly maid*, was young,

While yet in early Greece she sung. COLLINS, *The Passions*, l. 1.

Music—The music in my heart I bore,

Long after it was heard no more.

WORDSWORTH, *The Solitary Reaper*.

Music—The still, sad music of humanity.

WORDSWORTH, *Tintern Abbey*.

Music—O *Music! sphere-descended maid*,

Friend of pleasure, wisdom's aid! COLLINS, *The Passions*, l. 25.

Music—*Music, when soft voices die*,

Vibrates in the memory;

Odours, when sweet violets sicken,

Live within the sense they quicken.

SHELLEY, *To ———*.

Music—When gripping grief the heart doth wound,

And doleful dumps the mind oppress,

Then music, with his silver sound

With speedy help doth lend redress.

SHAKS. *Romeo and Juliet*, act iv. sc. 5.

Music— Not a dish removed

But to the music, not a drop of wine

Mixt with the water without harmony.*

BEN JONSON, *Alch.*

Music's tongue—

Music's golden tongue

Flattered to tears this aged man and poor.

KEATS, *Eve of St. Agnes*, st. 3.

Musing—When *musings on companions* gone,

We doubly feel ourselves alone. SCOTT, *Marmion*, introd. can. ii.

Mute—Call it not vain ;—they do not err

Who say that, when the poet dies,

Mute Nature mourns her worshipper,

And celebrates his obsequies.

SCOTT, *The Lay of the Last Minstrel*, can. v. st. 1.

* The practice is alluded to by Gossen, in his *Apologie of the School of Abuse* (1588).

*Mute—Mute creation.**

Muttons—To return to our muttons.†

RABELAIS, bk. i. chap. i. note 2.

My— With filial confidence inspired,

Can lift to Heaven an unpresumptuous eye,

And smiling say, "*My Father made them all !*"

COWPER, *The Task*, bk. v. *Winter Morning Walk*.

*My—*A horse ! a horse ! *My kingdom for a horse !*

SHAKS. *K. Richard III*, act v. sc. 4.

*My—*Thy lips were on thy lesson, but

My lesson was in thee.

MOTHERWELL, *Jeannie Morison*.

*My—*I thought, as day was breaking,

My little girls were waking,

And smiling, and making

A prayer at home for me.

THACKERAY, *Miscel.* vol. i. p. 32.

My—My native land—good night.

BYRON, *Childe Harold's Pilgrimage*, can. i. st. 13.

My—My sentence is for open war.

MILTON, *Paradise Lost*, bk. ii. l. 51.

*Mystery—*Pluck out the heart of my mystery.

SHAKS. *Hamlet*, act iii. sc. 2.

*Mystery—*Within that awful volume lies

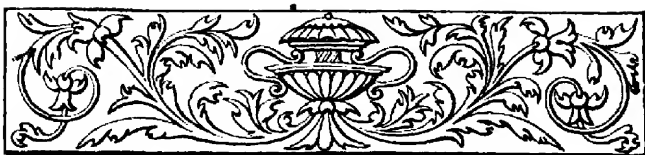
The mystery of mysteries ! ‡ SCOTT, *The Monastery*, vol. i. ch. 12.

* A term invented by Lord Erskine instead of "brute creation."

† "Revenons à nos moutons," a proverb taken from the old French farce of *Pierre Putelin*.

‡ This is printed in Lord Byron's works (Paris ed., 1826), and entitled "Verses found in Lord Byron's Bible."





NAKED—NATURE.



NAKED—Heaven's Sovereign saves all beings but himself,

That hideous sight,—a *naked human heart*.

YOUNG, *Night Thoughts*, night iii. l. 226.

Naked—And thus I clothe my *naked villainy*

With old odd ends, stol'n out of holy writ,
And seem a saint when most I play the devil.

SHAKS. *K. Richard III*, act i. sc. 3.

Name—My *name is Legion*.

MARK v. 9.

Narrow—One science only will one genius fit;

So vast is art, so *narrow human wit*.

POPE, *Essay on Criticism*, pt. i. l. 60.

Nation—A little one shall become a thousand, and a *small one a strong nation*.

ISAIAH lx. 22.

Nature—*Nature denied him much,*

But gave him at his birth what most he values—

A passionate love for music, sculpture, painting,

For *poetry, the language of the gods*,

For all things here, or grand or beautiful,

A setting sun, a lake amid the mountains,

The light of an ingenuous countenance,

And what transcends them all, a *noble action*.

ROGERS, *Italy, A Farewell*.

Nature—*Nature and Nature's laws* lay hid in night :

God said, " Let Newton be ! " and all was light.

POPE, *Epit. intended for Sir I. Newton*.

- Nature*— Now, by two-headed Janus,
Nature hath framed strange fellows in her time.
 SHAKS. *Mer. of Venice*, act i. sc. 1.
- Nature*—Too nicely Jonson knew the critic's part;
Nature in him was almost lost in art.
 COLLINS, *To Sir T. Hanmer on his Edition of Shakespeare*.
- Nature*—Whom drink made wits, though *nature made them fools.*
 CHURCHILL, *The Candidate*, 21.
- Nature*—Knowing that *Nature never did betray*
 The heart that loved her. WORDSWORTH, *Tintern Abbey*.
- Nature*—One touch of *Nature* makes the whole world kin.*
 SHAKS. *Troilus and Cressida*, act iii. sc. 3.
- Nature*—True wit is *Nature to advantage dressed*,
 What oft was thought, but ne'er so well expressed.
 POPE, *Essay on Criticism*, pt. ii. l. 97.
- Nature*—All *nature wears one universal grin.*
 FIELDING, *Tom Thumb*.
- Nature's comment*—Meek *Nature's evening comment* on the shows
 That for oblivion take their daily birth
 From all the fuming vanities of earth.
 WORDSWORTH, *Sky Prospect from the Plains of France*.
- Nature's creating*— Whoe'er amidst the sons
 Of reason, valour, liberty, and virtue
 Displays distinguished merit, is a noble
 Of *Nature's own creating.* THOMSON, *Coriolanus*, act iii. sc. 3.
- Nature's hand*—By forms unfashioned *fresh from Nature's hand.*
 GOLDSMITH, *Traveller*, l. 330.
- Nature's journeymen*—I have thought some of *Nature's journey-*
men had made men, and not made them well, they imitated
 humanity so abominably.† SHAKS. *Hamlet*, act iii. sc. 2.
- Nature's teachings*—Go forth under the open sky, and list*
 To *Nature's teachings.* BRYANT, *Thanatopsis*.
- Nazareth*—Can there any good thing come out of *Nazareth?*
 John i. 46.

* This quotation is almost always used in a different sense to that which the poet intended, as may be seen from the context.

† A similar thought is found in Burns, when he says of *Nature*, "Her prentice hand she tried on man."

Necessity—To make a virtue of necessity.

CHAUCER, *Squiers Tale*, pt. ii. SHAKS. *Two Gentlemen of Verona*, act iv. sc. 1. RABELAIS, bk. i. ch. 2.
 DRYDEN, *Palamon and Arcite*, l. 1085. KING, *Orp. and Eury*. l. 193.

Necessity—Spirit of Nature ! all-sufficing power,

Necessity ! thou mother of the world ! SHELLEY, *Mab*, vi.

Necessity— *Necessity invented stools,*

Convenience next suggested elbow chairs.

COWPER, *Task, Sofa*, bk. i. l. 80.

Necessity's pinch—

And choose

To wage against the enmity o' the air ;

To be a comrade with the wolf and owl,—

Necessity's sharp pinch ! SHAKS. *King Lear*, act ii. sc. 4.

Nectar—I ne'er could any lustre see

In eyes that would not look on me ;

I ne'er saw *nectar on a lip*

But where my own did hope to sip.

SHERIDAN, *The Duenna*, act i. sc. 2.

Neglected—*Neglected Tray* and *Ponto* lie. PRIOR, *Alma*, can. 1.

Neither—'Tis *neither here nor there*. SHAKS. *Othello*, act iv. sc. 3.

Nestor—*Though Nestor swear* the jest be laughable.

SHAKS. *Merchant of Venice*, act i. sc. 1.

Nether—His heart is as firm as a stone, yea, as hard as a piece of
the nether millstone. JOB xli. 24.

Nettle—Tender-handed *stroke a nettle*,

It will sting you for your pains ;

Grasp it like a man of mettle,

And it soft as silk remains.

A. HILL, *Verses written on a Window*.

Never—War, he sung, is toil and trouble ;

Honour but an empty bubble ;

Never ending, still beginning,

Fighting still, and still destroying.

DRYDEN, *Alexander's Feast*, l. 99.

Never—Had we *never loved sae kindly*;

Had we never loved sae blindly,

Never met, or never parted,

We had ne'er been broken-hearted.

BURNS, *Song, Ae Fond Kiss*.

Never—Quoth the raven, “ *Never more !*” E. A. POE, *The Raven*.

Nice—Dismiss poor Harry, he replies,
Some people are more *nice* than wise.

COWPER, *On Mutual Forbearance*.

Night—*How beautiful is night !*

A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain,

Breaks the serene of heaven :

In full-orbed glory, yonder moon divine

Rolls through the dark-blue depths ;

Beneath her steady ray

The desert-circle spreads,

Like the round ocean, girdled with the sky.

How beautiful is night !

SOUTHEY, *Thalaba*.

Night— This sweaty haste

Doth make the *night joint-labourer* with the day.

SHAKS. *Hamlet*, act i. sc. 1.

Nightingale—It is the hour when from the boughs

The *nightingale's high note* is heard ; •

It is the hour when lovers' vows

Seem sweet in every whispered word. BYRON, *Parisina*, st. 1.

Nightingale—While that winged song, the *restless nightingale*

Turns her sad heart to music. BEDDOES, *Bride's Tragedy*.

Ninth—But, in the way of bargain, mark ye me,

I'll cavil on the *ninth part of a hair*.

SHAKS. *K. Henry IV*, part i. act iii. sc. 1.

Niobe—Like *Niobe*, all tears.

SHAKS. *Hamlet*, act i. sc. 2.

Niobe—The *Niobe of nations* ! there she stands.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 79.

No—*No more of that, Hal*, an thou lovest me.

SHAKS. *King Henry IV*, part i. act ii. sc. 4.

No—*No pent-up Utica* contracts your powers,

But the whole boundless continent is yours.

SEWALL, *Epilogue to Cato*.

Noble—We'll shine in more substantial honours,

And to be *noble* we'll be good.†

PERCY, *Winefreda*.

Written for the Bow Street Theatre, Portsmouth, N.E.

Howe'er it be, it seems to me,

'Tis only *noble* to be good.

TENNYSON, *Lady Clara Vere de Vere*.

Norval—*My name is Norval; on the Grampian hills*
My father feeds his flocks. J. HOME, *Douglas*, act ii. sc. 1.

Nose—Nose, nose, nose, nose,
And who gave thee that jolly red nose?
From Song No. 1, *Ravenscroft's "Deutoromela,"* 1609.

Nose—Though 'tis confess'd that the prejudice goes
Very much in the favour of wearing a nose.
GEORGE COLMAN, *Songs*.

Not—Thou troublest me; I am *not in the vein*.
SHAKS. K. *Richard III*, act iv. sc. 2.

Not—*Not what we wish*, but what we want. J. MERRICK, *Hymn*.

Not—The buried are *not lost, but gone before*.^{*}
E. ELLIOT, *The Excursion*.

Not—*Not means, but blunders round about a meaning*.
DRYDEN, *McFlecknoe*.

Note—"Wal'r, my boy," replied the captain, "in the Proverbs of Solomon you will find the following words: 'May we ne'er want a friend nor a bottle to give him!' *When found, make a note of*."
CHARLES DICKENS, *Dombey and Son*, chap. xv.

Notes—In *notes by distance made more sweet*.
COLLINS, *The Passions*, l. 60.

Notes—Hear, land o' cakes and brither Scots,
Frae Maidenkirk to John o' Groats,
A *chiel's amang ye takin' notes*,
And faith he'll prent it. BURNS, *On Captain Grose*.

Nothing—*Nothing, thou elder brother even to shade*,
That hadst a being ere the world was made,
And, well-fixed, art alone of ending not afraid.
ROCHESTER, *Poem on Nothing*.

Nothing—*Nothing went unrewarded but desert*.
DRYDEN, *Absalom and Achitophel*.

Nothing—*He touches nothing but he adds a charm*.†
FENELON, *Eulogy on Cicero*.

^{*} Not dead, but gone before. ROGERS, *Human Life*.

† *Nullum tetigit quod non ornavit*.
JOHNSON, *Epitaph on Goldsmith*. See note, p. 5.

Now—Nothing is there to come, and nothing past,
But an *eternal now* does always last.*

COWLEY, *Davidicis*, vol. i. bk. i. p. 302.

Numbers—As yet a child, nor yet a fool to fame,
I *lisp'd in numbers*, for the numbers came.

POPE, *Epistle to Dr. Arbuthnot*, l. 127.

Nun—*The holy time is quiet as a nun*
Breathless with adoration.

WORDSWORTH, *Miscellaneous Sonnets*, pt. i. xxx.

Nunnery—Tell me not, sweet, I am unkind,
That from *the nunnery*

Of thy chaste breast and quiet mind

To war and arms I fly.

LOVELACE, *To Lucasta*.

Nunn'ry—Yee blushing virgins happie are

In the chaste *nunn'ry of her breasts*,

For hee'd prophane so chaste a faire

Who ere should call them Cupids nests.

HABINGTON, *Castara. To Roses in the Bosome of Castara*.

Nurse—The land of scholars, and the *nurse of arms*.

GOLDSMITH, *The Traveller*, l. 358.

Nurses—

So terrible his name,

The giant *nurses frighten children* with it.

FIELDING, *Tom Thumb*.

Nurses—It was enough to say, Here's *Essex* come,

And *nurses still'd their children* with the fright.

BANKS, *Earl of Essex*.

Nymph—

Nymph, in thy orisons

Be all my sins remembered.

SHAKS. *Hamlet*, act iii. sc. 1.

Nymph—A *nymph of every charm* possessed

That native virtue gives

Within my bosom all confessed

In bright idea lives.

W. FALCONER, *The Fond Lover*.

Nymph—He alone won't betray in whom none will confide,

And the *nymph may be chaste that has never been tried*.

CONGREVE, *Love for Love*, Song.

Nympholepsy—The *nympholepsy of some fond despair*.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 115.

* One of our poets (which is it?) speaks of an *eternal now*.—SOUTHEY'S *Doctor*, p. 63.



OATH—OCEAN.



ATH—*He that imposes an oath makes it,
Not he that for convenience takes it.*

BUTLER, *Hudibras*, pt. ii. can. ii. l. 377.

Oath—*A good mouth-filling oath.*

SHAKS. *K. Henry IV*, part i. act iii. sc. 1.

Oak—*All is not oak, and oak is rent.*

SCOTT, *Rokeby*.

Obliged—*Obliged by hunger and request of friends.*

POPE, *Ep. to Dr. Arbuthnot*, l. 44.

Observations—*To observations which ourselves we make,
We grow more partial for the observer's sake.*

POPE, *Moral Essays*, ep. i. l. 11.

Occasion—*Occasion needs but fan them and they flame.*

COWPER, *The Task*, bk. v.

Ocean—*Oh, thou vast Ocean! ever-sounding sea!*

Thou symbol of a drear immensity!

Thou thing that windest round the solid world

Like a huge animal. B. W. PROCTER, *Address to the Ocean*.

Ocean—*And I have loved thee, Ocean! and my joy*

Of youthful sports was on thy breast to be

Borne, like thy bubbles, onward.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 184.

Ocean—*Embosom'd in the deep where Holland lies:*

Methinks her patient sons before me stand

Where the broad ocean leans against the land.

GOLDSMITH, *The Traveller*, l. 232.

Ocean's mane—He laid his hand upon "*the Ocean's mane*,"

And played familiar with his hoary locks.*

POLLOK, *The Course of Time*, bk. iv. l. 689.

O'er—*O'er the hills* and far away.

GAY, *Beggar's Opera*, act i. sc. 1.

Off—*Off with his head*! so much for Buckingham.

K. *Richard III*, act iv. sc. 3.†

Offspring—Hail, holy Light! *offspring of Heaven firstborn*.

MILTON, *Paradise Lost*, bk. iii. l. 1.

Oft—*Oft in the stilly night*,

Ere slumber's chain has bound me,

Fond memory brings the light

Of other days around me. MOORE, *Oft in the Stilly Night*.

Oft—And *oft repeating*, they believe 'em true. PRIOR, *Alma*, can. 3.

Old—Let wealth and commerce, laws and learning, die,

But leave us still our old nobility.

LORD J. MANNERS, *England's Trust*, l. 227.

Old—*Old friends are best*. King James used to call for his old shoes; they were easiest for his feet.

J. SELDEN, *Table Talk, Friends*.

Old—*Old wood to burn! Old wine to drink! Old friends to trust!*
Old authors to read!‡

One—One God, one law, one element,

And one far-off divine event

To which the whole creation moves.

TENNYSON, *In Memoriam*, conclusion.

One—*Unto every one that hath* shall be given, and he shall have abundance; but from him that hath not shall be taken away even that which he hath. *Matt. xxv. 29.*

And I have loved thee, Ocean!

And laid my hand upon thy mane.

BYRON, *Childs Harold's Pilgrimage*, can. iv. st. 184.

† Cibber, altered.

‡ Alonzo of Aragon was wont to say, in commendation of age, that age appeared to be best in these four things.—MELCHIOR, *Floresta Española de Apotegmas o Sentencias*, &c. II i. 20

I love everything that's old. old friends, old times, old manners, old books old wine.—GOLDSMITH, *She Stoops to Conquer*, act i. sc. 1.

One—Named softly as the household name of *one whom God hath taken*.
BROWNING, *Cowper's Grave*.

One—*One kind kiss before we part*. DODSLEY, *The Parting Kiss*.

Opinions—How long *halt ye between two opinions?*

1 *Kings* xviii. 21.

Oppression—Hear this, ye *Senates*, hear this truth sublime:

He who *allows oppression* shares the crime.

DARWIN, *Botanical Monitor*.

Optics—But *optics sharp it needs*, I ween,

To see what is not to be seen.

J. TRUMBULL, *McFingal*, can. i. l. 67.

Orators—*Very good orators*: when they are out, they will spit.

SHAKS. *As You Like It*, act iv. sc. 1.

Order—*Order is Heaven's first law*.

POPE, *Essay on Man*, ep. iv. l. 49.

Orthodoxy—*Orthodoxy is my doxy—Heterodoxy is another man's doxy.**

BYRON, *Letters*.

Othello's occupation—*Othello's occupation's gone*.

SILAKS. *Othello*, act iii. sc. 3.

Out-Herods—It *out-Herods Herod*. SHAKS. *Hamlet*, act iii. sc. 2.

Out—*Out went the taper* as she hurried in;

Its little smoke in pallid moonshine died.

KEATS, *St. Agnes' Eve*.

Outward—What *outward form and feature* are

He guesseth but in part;

But what within is good and fair

He seeth with the heart.

COLERIDGE, *To a Lady offended by a Sportive Observation*.

Owl—*St. Agnes' Eve*—ah, bitter cold, it was!

The *owl*, for all his feathers, was a-cold. KEATS, *St. Agnes' Eve*.

*Oyster**—Why, then the world's mine oyster,

Which I with sword will open.

SHAKS. *Merry Wives of Windsor*, act ii. sc. 2.

* I have heard frequent use (said the late Lord Sandwich, in a debate on the Test Laws,) of the words *Orthodoxy* and *Heterodoxy*; but I confess myself at a loss to know precisely what they mean. "*Orthodoxy, my lord*," (said Bishop Warburton in a whisper)—"*Orthodoxy is my doxy,—Heterodoxy is another man's doxy*."—PRIESTLEY'S *Memoirs*, vol. i. p. 372.



PACK—PAINT.



PACK—He cast off his friends, *as a huntsman his pack,*

For he knew, when he pleased, he could whistle them back. GOLDSMITH, *Retaliation*, l. 107.

Pageant—Hence, *pageant history!* hence, gilded cheat!

Swart planet in the universe of deeds! KEATS, *Endymion*.

Paid—He is *well paid that is well satisfied.*

SHAKS. *Merchant of Venice*, act iv. sc. 1.

Pain—Ah, happy hills! ah, pleasing shade!

Ah, fields beloved in vain!

Where once my careless childhood strayed,

A *stranger yet to pain.*

GRAY, *On a distant Prospect of Eton College*.

Pain—To each his sufferings; all are men,

Condemned alike to groan;

The *tender for another's pain,*

The unfeeling for his own.

Ibid.

Pain—The *labour we delight in physics pain.*

SHAKS. *Macbeth*, act ii. sc. 3.

Pains—There is a *pleasure in poetic pains*

Which only poets know.

COWPER, *The Task*, bk. ii. *The Timepiece*.

Paint—He *best can paint them who shall feel them most.*

POPE, *Eloisa to Abelard*, last line.

Painted—Till now alone the mighty nations strove,
 The rest at gaze without the lists did stand:
 And thund'ring France, plac'd like a *painted Jove*,
 Kept idle thunder in his lifted hand.

DRYDEN, *Annus Mirabilis*, st. 39.

Painting—Is she not more *than painting can express*,
 Or youthful poets fancy when they love?

N. ROWE, *The Fair Penitent*, act ii. sc. 1.

Pale—Why so pale and wan, fond lover?

Prithee, why so pale?

Will, when looking well can't move her,

Looking ill prevail?

Prithee, why so pale?

SIR J. SUCKLING, *Song*.

Pale—Were you with these, my prince, you'd soon forget
 The *pale, unripened beauties* of the North.

ADDISON, *Cato*, act i. sc. 4.

Palinurus—E'en *Palinurus* nodded at the helm.

POPE, *The Dunciad*, bk. iv. l. 614.

Palm—No hammers fell, no ponderous axes rung ;*

Like some tall palm, the mystic fabric sprung.

Majestic silence !

HABER, *Palestine*.

Palpable—A hit, a very *palpable hit* ! SHAKS. *Hamlet*, act v. sc. 2.

Palpable—The *palpable obscure*.

MILTON, *Paradise Lost*, bk. ii. l. 408.

Palsied—*Palsied* eld. SHAKS. *Measure for Measure*, act iii. sc. 1.

Pangs—Phillips, whose touch harmonious could remove

The *pangs of guilty power* or hapless love,

Rest here, distressed by poverty no more ;

Here find that calm thou gav'st so oft before ;

Sleep undisturbed within this peaceful shrine

Till angels wake thee with a note like thine.

* JOHNSON, *Epitaph on Claudius Phillips, the Musician*.

* Altered in later editions to—

No workmen steel, no ponderous axes rung :

Like some tall palm, the noiseless fabric sprung.

Cowper also has—

Silently as a dream the fabric rose,

No sound of hammer or of saw was there.

The Task, bk. v. *The Winter Morning Walk*.

Panjandrum—So she went into the garden to cut a cabbage leaf, to make an apple-pie; and at the same time, a great she-bear, coming up the street, pops its head into the shop. "What! no soap?" So he died, and she very imprudently married the barber; and there were present the Picinnies, and the Job-lillies, and the Garyulies, and *the grand Panjandrum himself*, with the little round button at top; and they all fell to playing the game of catch as catch can, till the gunpowder ran out at the heels of their boots.—SAMUEL FOOTE. *Given by him to Macklin on his Lecture on Memory, as a test for repetition after once reading. (Foster's Life of Foote).*

Pansies—There's rosemary: that's for remembrance; . . . and there is *pansies: that's for thoughts.*

SHAKS. *Hamlet*, act iv. sc. 5.

Paper-mill—Thou hast most traitorously corrupted the youth of the realm, in erecting a grammar-school: and whereas, before, our forefathers had no other books but the score and the tally, thou hast caused printing to be used; and, contrary to the King, his crown and dignity, thou hast built a *paper-mill*.

SHAKS. *K. Henry VI*, part ii. act iv. sc. 7.

Parallel—None but himself can be his parallel.*

*LOUIS THEOBALD, *The Double Falsehood*.

Parchment—Is not this a lamentable thing, that of the skin of an innocent lamb should be made parchment? that *parchment*, being scribbled o'er, should undo a man?

SHAKS. *K. Henry VI*, part ii. act iv. sc. 2.

Parent—These are thy glorious works, *Parent of good!*

MILTON, *Paradise Lost*, bk. v. l. 153.

Parents—The sons of parents passed into the skies.

COWPER, *On the Receipt of my Mother's Picture*.

Parish—The why is plain as way to parish church.

SHAKS. *As You Like It*, act ii. sc. 7.

Parritch—The *healsome parritch*, chief o' Scotia's food. *

BURNS, *Cotter's Saturday Night*, st. xi.

Parson—There goes the parson, O illustrious spark!

And there, scarce less illustrious, goes the clerk!

COWPER, *On Observing some Names of Little Note*.

* Quæris Alcideæ parem?

Nemo est nisi ipse.

SENECA, *Hercules Furens*, act i. sc. 1.

Parson—Is there a *parson much bemused in beer,*
A maudlin poetess, a rhyming peer,
A clerk foredoomed his father's soul to cross,
Who pens a stanza when he should engross?

POPE, *Ep. to Dr. Arbuthnot*, l. 15.

Parting—Good night, good night! *parting is such sweet sorrow,*
That I shall say good night till it be morrow.

SHAKS. *Romeo and Juliet*, act ii. sc. 2.

Partington.—In the winter of 1824 there set a great flood upon the town of Sidmouth; the tide rose to a terrible height. In the midst of this sublime and terrible storm, Dame Partington, who lived upon the beach, was seen at the door of her house, with mop and pattens, trundling her mop, squeezing out the sea-water, and vigorously pushing away the Atlantic Ocean. The Atlantic was roused, *Mrs. Partington's spirit* was up; but I need not tell you the contest was unequal: the Atlantic Ocean beat Mrs. Partington. She was excellent at a slop or a puddle, but she should not have meddled with a tempest.

SYDNEY SMITH, *Speech at Taunton*, 1832.

Partitions—What thin *partitions sense from thought divide!**

POPE, *Essay on Man*, ep. i. l. 228.

Parts—All are but *parts of one stupendous whole,*
Whose body Nature is, and God the soul.

Ibid. l. 287.

Party—Who, born for the universe, narrowed his mind,
And to party gave up what was meant for mankind.

GOLDSMITH, *Retaliation*, l. 51.

Passage—E'en like the *passage of an angel's tear*

That falls through the clear ether silently. KEATS, *Sonnets*.

Passages—Rich windows that exclude the light,
And passages that lead to nothing.

GRAY, *A Long Story*.

Passeth—But I have that within which *passeth show*;

These but the trappings and the suits of woe.

SHAKS. *Hamlet*, act i. sc. 2.

* See Dryden, ante, *Madness*. "Nullum magnum ingenium sine mixtura dementiæ fuit"—SENECA, *De Tranquillitate Animi*, xv. 12, quotes this from Aristotle who gives as one of his Problems (xxx. 1) Δὲ τίς τῶν ἀνθρώπων ἡ ψυχὴ ἀφ' ἧς οὐκ ἔστιν ἡμετέραν ἀνθρώπων ἀντιλήψιν.

Passing—

My story being done,

She gave me for my pains a world of sighs :

She swore, in faith, 'twas strange, 'twas *passing strange* ;

'Twas pitiful, 'twas wondrous pitiful ;

She wished she had not heard it : yet she wished

That heaven had made her such a man.

SHAKS. *Othello*, act i. sc. 3.

Passing—And, like a *passing thought*, she fled

In light away.

BURNS, *The Vision*.

Passion—*The ruling passion*, be it what it will,

The ruling passion conquers reason still.

POPE, *Moral Essays*, cp. iii. l. 153.

Past—*Iago*. What ! are you hurt, lieutenant ?

Cassio. Ay, *past all surgery*. SHAKS. *Othello*, act ii. sc. 3.

Patches—*A king of shreds and patches*.

SHAKS. *Hamlet*, act iii. sc. 4.

Pate—You *beat your pate*, and fancy wit will come :

Knock as you please, there's nobody at home.* POPE, *Epigram*.

Paths—Thus hand in hand through life we'll go ;

Its checkered *paths of joy and woe*

With cautious steps we'll tread.

NAT. COTTON, *The Fireside*, st. 13.

Paths—Her ways are ways of pleasantness, and all her *paths are*
peace.

Prov. iii. 17.

Patience—

Patience and sorrow strove

Who should express her goodliest. SHAKS. *K. Lear*, act iv. sc. 3.

Patience—

'Tis all men's *office to speak patience*

To those that wring under the load of sorrow ;

But no man's virtue, nor sufficiency,

To be so moral, when he shall endure

The like himself. SHAKS. *Much Ado about Nothing*, act v. sc. 1.

Patience—*Patience ! why, patience wanted a nightingale !* pa-
tience waited, and the egg sang !

D. JERROLD, *Hermit*.

Patience—The worst speak something good ; if all want sense,
God takes a text, and preacheth *Patience*.

G. HERBERT, *The Church Porch*.

His wit invites you by his looks to come ;

But when you knock it never is at home. COWPER, *Conversation*.

Patient— Therein the *patient*
Must minister to himself. SHAKS. *Macbeth*, act v. sc. 3.

Patriot—France at our doors, he sees no danger nigh,
 But heaves for Turkey's woes th' impartial sigh;
 A steady *patriot of the world* alone,
 And friend of every country—but his own.
 CANNING, *Anti-Jacobin*, p. 229.

Pause—*Pause not to dream of the future* before us;
 Pause not to weep the wild cares that come o'er us!
 MRS. FRANCES OSGOOD.

Peace— Where *peace*
And rest can never dwell, hope never comes
 That comes to all. MILTON, *Paradise Lost*, bk. i. l. 65.

Peace—To the memory of the Man, first in war, *first in peace*, and
 first in the hearts of his fellow-citizens.
 H. LEE, *December*, 1799. *Marshall's Life of Washington*.

Peace—He gave his honours to the world again,
 His blessed part to Heaven, and *slept in peace*.
 SHAKS. *K. Henry VIII*, act iv. sc. 2.

Peace— *Peace hath her victories*
 No less renowned than War. MILTON, *Sonnets*, son. xix.

Peace—I knew by the smoke that so gracefully curled
 Above the green elms that a cottage was near,
 And I said, "If there's *peace to be found in the world*,
 A heart that was humble might hope for it here."
 MOORE, *Ballad Stanzas*.

Peace—He makes a *solitude*, and calls it—*peace*.^{*}
 BYRON, *The Bride of Abydos*, can. ii. st. 20.

Peace—Nor *peace nor ease the heart* can know,
 Which, like the needle true,
 Turns at the touch of joy or woe,
 But, turning, trembles too.
 MRS. GREVILLE, † *A Prayer for Indifference*.

Peace—Why, I, in this weak *piping time of peace*,
 Have no delight to pass away the time.
 SHAKS. *K. Richard III*, act i. sc. 1.

^{*} Solitudinem faciunt,—pacem appellant. TACITUS, *Agricola*, cap. 30.

† The pretty Fanny Macartney.—WALPOLE's *Memoirs*.

Peace—There is no *peace*, saith the Lord, unto the wicked.
Isaiah xlviii. 22.

Pearl—Now Morn, her rosy steps in the eastern clime
Advancing, sowed the earth with orient pearl.
MILTON, *Paradise Lost*, bk. v. l. 1.

Pearl—Of one whose hand,
Like the base Indian, threw a pearl away
Richer than all his tribe. SHAKS. *Othello*, act v. sc. 2.

Pearls—Go boldly forth, my simple lay,
Whose accents flow with artless ease,
Like orient pearls at random strung.
SIR W. JONES, *A Persian Song of Hafiz*.

Pearls—Neither cast ye your pearls before swine. Matt. vii. 6.

Pearls—Some asked how pearls did grow, and where:
Then spoke I to my girl,
To part her lips, and showed them there
The quarrelets of pearl.
HERRICK, *The Rock of Rubies, and the Quarrie of Pearls*.

Peas—In short, their toes so gently to amuse,
The priest had ordered peas into their shoes.
PETER PINDAR (Wolcot).

Pelops' line—Presenting Thebes, or *Pelops' line*,
Or the tale of Troy divine. MILTON, *Il Penseroso*, l. 30.

Pelting—Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads, and unfed sides,
Your looped and windowed raggedness, defend you
From seasons such as these? SHAKS. *King Lear*, act iii. sc. 4.

Pen—The feather, whence the pen
Was shaped that traced the lives of these good men,
Dropped from an angel's wing.*
WORDSWORTH, *Eccles. Sonnets*, pt. iii. *Waltton's Lives*.

Pen—This dull product of a scoffer's pen.
WORDSWORTH, *The Excursion*, bk. ii.

The pen wherewith thou dost so heavenly sing,
Made of a quill from an angel's wing. H. CONSTABLE, *Sonnet*.
Whose noble praise
Deserves a quill plucked from an angel's wing.
DOROTHY BERRY, *Sonnet*.

Pen—My tongue is the *pen* of a ready writer. *Psalm* xlv. 1.

Pen—Beneath the rule of men entirely great,
The *pen* is mightier than the sword.*
E. B. LYTTON, *Richelieu*, act ii. sc. 2.

Pen—The unhappy man who *once has trail'd a pen*,
Lives not to please himself but other men,
Is always drudging, wastes his life and blood,
Yet only eats and drinks what you think good.
DRYDEN, *Prologue to Lee's Cæsar Borgia*.

Pendulum— *Man!*
Thou *pendulum* betwixt a smile and tear.
BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 109.

Penitent—Who, like a *penitent libertine*, shall start,
Look back, and shudder at his younger years.
SHELLEY, *Queen Mab*, v. last lines.

Pensive—Come, buy my lays, and read them if you list,
My *pensive public*, if you list not buy.
AYTOUN, *Bon Gaultier*, prologue.

Pentameter—In the hexameter rises the fountain's silvery column;
In the *pentameter aye falling in melody back*.
COLERIDGE, *The Ovidian Elegiac Metre*.

People—The *people here*, a *beast of burden* slow,
Toil'd onward, prick'd with goads and stings.
TENNYSON, *Palace of Art*.

People—For whither thou goest, I will go; and where thou lodgest,
I will lodge: *thy people shall be my people*, and thy God my God.
Ruth i. 16.

People—Here shall the Press the *people's right* maintain,
Unawed by influence, and unbribed by gain;
Here patriot Truth her glorious precepts draw,
Pledged to Religion, Liberty, and Law.
J. STORY, *Motto of the Salem Register*.†

Peppered—Who *peppered the highest* was surest to please.
GOLDSMITH, *Retaliation*, l. 112.

* The first Napoleon said that "three hostile journals were more to be feared than a hundred thousand bayonets."

† *Life of Story*, vol. i. p. 127.

Perched—*Perched upon a bust of Pallas*, just above my chamber door—

Perched and sat and nothing more.

E. A. Poe, *The Raven*.

Perfect—A *perfect woman*, nobly planned,
To warn, to comfort, and command.

WORDSWORTH, *She was a Phantom of Delight*.

Peri—One morn a *Peri at the gate*

Of Eden stood disconsolate. MOORE, *Paradise and the Peri*.

Perilous—That's a *perilous shot* out of an elder gun.

SHAKS. *K. Henry V*, act iv. sc. 1.

Perjuries—

At lover's *perjuries*,

They say, Jove laughs.* SHAKS. *Romeo and Juliet*, act ii. sc. 2.

Persian's Heaven—A *Persian's Heaven* is easily made :

'Tis but black eyes and lemonade.

MOORE, *Intercepted Letters*, let. vi.

Persuaded—Let every man be fully persuaded in his own mind.

Rom. xiv. 5.

Persuasive—By magic numbers and *persuasive sound*.

CONGREVE, *The Mourning Bride*, act i. sc. 1.

Persons—For there is *no respect of persons* with God. Rom. ii. 11.

Perverts—*Perverts the Prophets* and purloins the Psalms.

BYRON, *English Bards and Scotch Reviewers*, l. 326.

Petition—*Petition me no petitions*, sir, to-day.†

FIELDING, *Tom Thumb*, act i. sc. 2.

Pharaoh—

And was not *Pharaoh a saucy rascal*,

That would not let the children of Israel, their wives

And little ones, their flocks and herds, go

Out in the wilderness forty days

To eat the *Pascal* ?

Z. BOYD, *Bible History*.

Philistines—The *Philistines be upon thee*, Samson. Judges xvi. 9.

* See p. 196.

† Cause me no causes.

MASSINGER, *New Way*, act i. sc. 1.

Thank me no thankings, proud me no prouds.

SHAKS. *Romeo and Juliet*, act iii. sc. 5.

But me no buts.

FIELDING.

Diamond me no diamonds, prize me no prizes.

TENNYSON, *Idylls, Elaine*.

Philosopher—For there was never yet *philosopher*
That could endure the toothache patiently.

SHAKS. *Much Ado about Nothing*, act v. sc. 1.

Philosophy—Hast any *philosophy* in thee, shepherd?

SHAKS. *As You Like It*, act iii. sc. 2.

Philosophy—I have read somewhere or other—in Dionysius of Halicarnassus, I think—that History is *Philosophy teaching by examples*.*

BOLINGBROKE, *On the Study and Use of History*, letter 2.

Phæbus—Hark! hark! the lark at heaven's gate sings,

And *Phæbus' gins arise*.† SHAKS. *Cymbeline*, act ii. sc. 3.

Phæbus—O Amos Cottle! *Phæbus! what a name!*

BYRON, *English Bards and Scotch Reviewers*, l. 399.

Phosphor—Sweet *Phosphor*, bring the day;

Whose conquering ray

May chase these fogs;

Sweet *Phosphor*, bring the day!

Sweet Phosphor, bring the day;

Light will repay

The wrongs of night,

Sweet *Phosphor*, bring the day!

QUARLES, *Emblems*, bk. i. em. 14.

Phyllis—Herbs, and other country messes,

Which the *neat-handed Phyllis* dresses! MILTON, *L' Allegro*, l. 85.

Physic—Take *physic, pomp;*

Expose thyself to feel what wretches feel.

SHAKS. *K. Lear*, act iii. sc. 4.

Physician—*Physician, heal thyself.*

LUKE iv. 23.

Pia mater—These are begot in the ventricle of memory, nourished in the *womb of pia mater*, and delivered upon the mellowing of occasion.

SHAKS. *Love's Labour's Lost*, act iv. sc. 2.

* Dionysius of Halicarnassus, *Ars Rhet.* xi. 2 (p. 398, R), says,—Παύδα ἀρεὰ ἔστιν ἡ ἐπιστήμη τῶν ἠθῶν τοῦτο καὶ Θουκυλίδης εἰπὼς λέγων, παρ' ἱστορίας λέγων, ὅτι καὶ ἱστορία φιλοσοφία ἔστιν ἐκ παραδειγμαμάτων, quoting Thuc. i. 22.

†

None but the lark so shrill and clear!

Now at Heaven's gate she claps her wings,

The morn not waking till she sings.

JOHN LYLY, *Alex. and Campaspe*, act v. sc. 2.

Piece—Whoever thinks a *faultless piece* to see,
Thinks what ne'er was, nor is, nor e'er shall be.*

POPE, *Essay on Criticism*, pt. ii. l. 33.

Pig—In doing of aught let your wit bear a stroke
For buying or selling of *pig in a poke*.

TUSSER, *Five Hundred Points of Good Husbandry*.

Pigmies—*Pigmies are pigmies still* though perched on Alps,
And pyramids are pyramids in vales.

YOUNG, *Night Thoughts*, night vi. l. 309.

Pigs—*An't please the Pigs*.—"Pigs" is here a corruption of "Pyx," in which the Host is kept in Roman Catholic churches and originally may have been equivalent to the modern phrase, "Deo volente."

Pilot—The pilot of the Galilean lake. MILTON, *Lycidas*, l. 109.

Pin—A pin a-day will fetch a groat a-year.

W. KING, *Art of Cookery*, l. 404.

Pinch—One Pinch; a hungry lean-faced villain—
A mere anatomy.

SHAKS. *Comedy of Errors*, act v. sc. 1.

Pines—Risest from forth thy silent sea of pines.

* COLERIDGE, *Hymn in the Vale of Chamouni*.

Pin's fee—I do not set my life at a pin's fee.

SHAKS. *Hamlet*, act i. sc. 4.

Pipe—They are not a pipe for Fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee.

Ibid. act iii. sc. 2.

Pitch—He that toucheth pitch shall be defiled therewith.

Ecclus. xiii. 1.

Pity—Careless their merits or their faults to scan,

His pity gave ere charity began. GOLDSMITH, *Deserted Vil.* l. 151.

Pity—Are not within the leaf of pity writ.

SHAKS. *Timon of Athens*, act iv. sc. 3.

Pity—But yet the pity of it, Iago! O Iago, the pity of it, Iago!

SHAKS. *Othello*, act iv. sc. 1.

* "High characters," cries one, and he would see
Things that ne'er were, nor are, nor e'er will be.

SUCKLING, *Epilogue to the Goblins*.

Pity—Lovely in death the beauteous ruin lay;
And if in death still lovely, lovelier there;
Far lovelier! *pity swells the tide of love.*

YOUNG, *Night Thoughts*, night iii. l. 104.

Pity—*Pity the sorrows of a poor old man,*
Whose trembling limbs have borne him to your door,
Whose days are dwindled to the shortest span;
Oh! give relief, and Heaven will bless your store.

T. MOSS, *The Beggar*.

Pity—*Pity's akin to love.** T. SOUTHERNE, *Oroonoko*, act ii. sc. 1.

Pity—For *pity melts the mind to love.*

DRYDEN, *Alexander's Feast*, l. 96.

Pity—Of all the *paths lead to a woman's love,*

Pity's the straightest.

BEAUMONT and FLETCHER, *Knight of Malta*, act i. sc. 1.

Place—"A *jolly place*," said he, "in times of old!"

But something ails it now: the spot is cursed."

WORDSWORTH, *Hart-leap Well*, pt. ii.

Place—He shall return no more to his house, neither shall his
place know him any more.† Job vii. 10.

Place—In the *place where the tree falleth*, there it shall be.

ECCLES. xi. 3.

Places—The *lines are fullen unto me in pleasant places.*

PSALM xvi. 6.

Plagiare—For such kind of borrowing as this, if it be not bettered
by the borrower, *among good authors is accounted plagiare.*

MILTON, *Iconoclastes*, xxiv. ad fin.

Plague—A *plague o' both your houses!* I am sped!

SHAKS. *Romeo and Juliet*, act iii. sc. 1.

Plain—*Plain as a pikestaff.*

SMOLLETT, *Trans. of Gil Blas*, bk. xii. ch. 8.

Plain—Mark, now, how a *plain tale* shall put you down.

SHAKS. *K. Henry IV*, part i. act ii. sc. 1.

Viola. I pity you.

Olivia. That's a degree to love.

SHAKS. *Twelfth Night*, act iii. sc. 1.

† For the wind passeth over it, and it is gone; and the place thereof shall know it no more.—*Psalm ciii. 16.*

Usually quoted, "The place that has known him shall know him no more."

Plato—It must be so. *Plato, thou reasonest well.*

Else whence this pleasing hope, this fond desire,

This longing after immortality? ADDISON, *Cato*, act v. sc. 1.

Play'd—Here *play'd a tiger, rolling to and fro*

The heads and crowns of kings. TENNYSON, *Palace of Art*.

Play'd—I've reached the harbour: Hope and Chance, adieu:

You've *play'd with me, now play* with others too.*

Translated from the Anthologia Græca.

Play-place—Be it a weakness, it deserves some praise,

We love the *play-place of our early days.*

COWPER, *Tirocinium*, l. 266.

Pleasant—Some swore he was a maid in man's attire,

For in his looks were all that men desire;

A pleasant-smiling cheek, a speaking eye,

A brow for love to banquet royally.

MARLOWE, *Hero and Leander*, first sestiad, l. 83.

Pleasant—'Tis *pleasant*, through the loopholes of retreat,

To peep at such a world, to see the stir

Of the great Babel, and not feel the crowd.

COWPER, *The Task*, bk. iv. *The Winter Evening*.

Pleased—*Pleased* he knows not why, and cares not wherefore.

STERNE, *Tristram Shandy*.

Pleasure—*Pleasure that comes unlook'd for* is thrice welcome.

ROGERS, *Italy*, an interview, l. 1.

Pleasure—Sweet is *pleasure after pain.*

DRYDEN, *Alexander's Feast*, l. 60.

Pleasure—Youth on the prow, and *Pleasure at the helm.*

GRAY, *The Bard*, pt. ii. st. 2.

Pleasure—There is a *pleasure in the pathless woods,*

There is a rapture on the lonely shore,

There is society where none intrudes,

By the deep sea, and music in its roar:

I love not man the less, but nature more.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 178.

From lines at the end of *Le Sage's Gil Blas*:—

Inveni portum: spes et fortuna, valete:

Sat me lusiatis, ludite nunc alios.

Translated from the *Anthologia Græca*. Burton ascribes this version to Prudentius. These lines are not in St. Marc Girardin's edition, Paris, 1860.

Pleasure—Though on *pleasure she was bent*,
She had a frugal mind. COWPER, *History of John Gilpin*.

Pleasure—To-day it is our *pleasure to be drunk*,
And this our Queen shall be as drunk as we.
FIELDING, *Tom Thumb*.

Pleasure—Who *mized reason with pleasure*, and wisdom with mirth.
GOLDSMITH, *Retaliation*, l. 24.

Pleasures—But *pleasures are like poppies* spread :
You seize the flower, its bloom is shed ;
Or, like the snow-fall in the river,
A moment white, then melts for ever. BURNS, *Tam O'Shanter*.

Pleiades—*The sweet influences of Pleiades*. Job xxxviii. 31.

Plentiful—They have a *plentiful lack of wit*.
SHAKS. *Hamlet*, act ii. sc. 2.

Plowshares—And they shall beat their *swords into plowshares*, and
their spears into pruning-hooks. Mic. iv. 3.

Plover—But as some *muskets* so contrive it
As oft to miss the mark they drive at,
And, though well *aimed at duck or plover*,
Bear wide, and kick their owners over.
J. TRUMBULL, *McFingal*, can. i. l. 38.

Plucked—And *plucked his gown*, to share the good man's smile.
GOLDSMITH, *Deserted Village*, l. 184.

Plummet—*Deeper than did ever plummet* sound,
I'll drown my book.* SHAKS. *Tempest*, act v. sc. 1.

Poesy—*Poesy*, thou sweet'st content
That ere to Heav'n mortals lent :
Though they as a trifle leave thee,
Whose dull thoughts cannot conceive thee,

Thou dost teach me to contemne
What makes knaves and fools of them.
G. WITHERS, *Shepherds Hunting*.

Poetical—Truly, *I would the gods had made thee poetical* !
SHAKS. *As You Like It*, act iii. sc. 2.

* See page 111.

Poetry— Most wretched men
 Are *cradled into poetry* by wrong;
 They learn in suffering what they teach in song.
 P. B. SHELLEY, *Julian and Maddalo*.

Poets—*Poets are all who love*, who feel great truths
 And tell them; and the truth of truths is love. BAILEY's *Festus*.

Pætus—Sighed the chaste Arria to her *Pætus brave*,
 Drawing the sword which pierced her from her heart,
 "Smarts not the wound, ah, trust me! which I gave:
 The wound which pierces you bears all the smart." *
 MARTIAL, ep. xiv. *Translated by the Editor*.

Point—"Not to put too fine a point upon it,"—a favourite apology
 for plain speaking with Mr. Snagsby, which he always offers
 with a sort of argumentative frankness.

CHARLES DICKENS, *Bleak House*, chap. xi.

Point—Don't put too fine a point to your wit, for fear it should get
 blunted. CERVANTES, *The Little Gypsy (La Gitanilla)*.

Poison—Sweet, sweet, sweet poison for the age's tooth.
 SHAKS. *K. John*, act i. sc. 1.

Pole—Speed the soft*intercourse from soul to soul,
 And waft a sigh from *Indus to the Pole*.
 POPE, *Eloïsa to Abelard*, l. 57.

Politeness—*Politeness costs nothing* and gains everything. †
 LADY M. WORTLEY MONTAGU, *Letters*.

Pool—The green mantle of the standing pool.
 SHAKS. *King Lear*, act iii. sc. 4.

Poor—I am very lonely now, Mary,
 For the poor make no new friends;
 But O, they love the better still
 The few our Father sends.
 LADY DUFFERIN, *Lament of the Irish Emigrant*.

Poor—For the poor always ye have with you. John xii. 8.

* For the relation of this incident, words pronounced, according to the Jesuit editor of Martial, Vincentius Collesso, "voca immortal ac pene divina," the reader is referred to Pliny, epistle xvi. lib. 3, and Tacitus, annal. lib. 16.

*Parole douce, et main au bonnet,
 Ne coûte rien, et bon est.*
 HENRY IV, of France.

- Poor*—*Poor and content* is rich, and rich enough.
SHAKS. *Othello*, act iii. sc. 3.
- Poor*—*Thou found'st me poor* at first, and keep'st me so.
GOLDSMITH, *Deserted Village*, l. 414.
- Pope*—Nor do I know what is become
Of him, *more than the Pope of Rome*.
BUTLER, *Hudibras*, part i. can. iii. l. 263.
- Poppy*— Not *poppy nor mandragora*,
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep
Which thou ow'dst yesterday. SHAKS. *Othello*, act iii. sc. 3.
- Port*—From humble *Port* to imperial *Tokay*.
J. TOWNLEY, *High Life Below Stairs*, act ii. sc. 1.
- Ports*—All places that the eye of Heaven visits
Are to a wise man *ports and happy havens*.
SHAKS. *K. Richard II*, act i. sc. 3.
- Post*—When vice prevails, and impious men bear sway,
The *post of honour* is a private station.
ADDISON, *Cato*, act iv. sc. 2.
- Potations*—*Potations pottle deep*. SHAKS. *Othello*, act ii. sc. 3.
- Potent*—Most *potent, grave, and reverend signiors*.
Ibid. act i. sc. 3.
- Poverty*—*My poverty, but not my will, consents*.
SHAKS. *Romeo and Juliet*, act v. sc. 1.
- Poverty*—The early chill of *Poverty* never left my bones.
R. L. SHELIL, *Memoirs*.
- Poverty*—*Steeped me in poverty* to the very lips.*
SHAKS. *Othello*, act iv. sc. 2.
- Poverty*— With one hand he put
A penny in the *urn of poverty*,
And with the other took a shilling out.
R. POLLOK, *The Course of Time*, bk. viii. l. 692.
- Power*— His rod reversed,
And backward mutters of *dissevering power*.
MILTON, *Comus*, l. 816.

* See ante, *Miserable*.

Power—*Power*, like a desolating pestilence,
Pollutes whate'er it touches ; and obedience,
Bane of all genius, virtue, freedom, truth,
Makes slaves of men, and of the human frame
A mechanized automaton. SHELLEY, *Queen Mab*, pt. iii. p. 212.

Power—The *power of thought*,—the magic of the mind.
BYRON, *The Corsair*, can. i. st. 8.

Powers—The *powers that be* are ordained of God. Rom. xiii. 1.

Praise—Here lies our good Edmund, whose genius was such,
We scarcely can *praise it, or blame it, too much*.
GOLDSMITH, *Retaliation*, l. 29.

Praise—Remote from man, with God he passed the days,
Prayer all his business, *all his pleasure praise*.
T. PARNELL, *The Hermit*, l. 5.

Praise—And *solid pudding against empty praise*.^{*}
POPE, *The Dunciad*, bk. i. l. 54.

Praise—*Praise is the best diet* for us after all.
SIDNEY SMITH, *W. W.* p. 333.

Praise—*Praise undeserved* is satire in disguise.†
From *the Garland, a Collection of Poems, 1721, by*
Mr. Broadhurst, author of a Copy of Verses,
called "The British Beauties."

Praising— *Praising what is lost*
Makes the remembrance dear.
SHAKS. *All's Well that Ends Well*, act v. sc. 3.

Prayer—*Prayer is the burden of a sigh*,
The falling of a tear ;
The upward glancing of an eye,
When none but God is near.
J. MONTGOMERY, *What is Prayer?*

Prayer—*Prayer ardent opens heaven*.
YOUNG, *Night Thoughts*, night viii. l. 121.

Even I more sweetly pass my careless days,
Pleased in the silent shade with *empty praise*.

POPE, *Windsor Forest*, last lines but two.

† This line is quoted by Pope, in the First Ep. of Horace, bk. ii :—" Praise undeserved is *scandal* in disguise ;" and was first traced to its source by the Editor of the present volume in one of the early numbers of *Notes and Queries*.

Prayer—*Prayer is the soul's sincere desire,*

Uttered or unexpressed,

The motion of a hidden fire

That trembles in the breast.

J. MONTGOMERY, *On Prayer*.

Prayer—*The imperfect offices of prayer and praise.*

WORDSWORTH, *The Excursion*, bk. i.

Prayer—*Wherever God erects a house of prayer*

The devil always builds a chapel there.

DE FOE, *True-Born Englishman*, pt. i. l. 1.

Prayeth—*He prayeth well who loveth well*

Both man and bird and beast.

COLERIDGE, *The Ancient Mariner*.

Preached—*I preached as never sure to preach again,*

And as a dying man to dying men.

BAXTER, *Love breathing Thanks and Praise*.

Precept—*For precept must be upon precept, precept upon precept ;
line upon line, line upon line ; here a little, and there a little.*

ISAIAH xxviii. 10.

Precious—

Let none admire

That riches grow in Hell : that soil may best

Deserve the precious bane. MILTON, *Paradise Lost*, bk. i. l. 600.

Present—

Present fears

Are less than horrible imaginings. SHAKS. *Macbeth*, act i. sc. 3.

Present—*Philosophy triumphs over past and future evils, but
present evils triumph over philosophy.* ROCHEFOUCAULD, *Max*.

Press—*Press not a falling man too far.*

SHAKS. *K. Henry VIII*, act iii. sc. 2.

Pretty—*A pretty kind of—sort of—kind of thing,*

Not much a verse, and poem none at all.

LEIGH HUNT, *A Thought or Two*.

Prey—

If I do prove her haggard,

Though that her jesses were my dear heart-strings,

I'd whistle her off, and let her down the wind

To prey at fortune.

SHAKS. *Othello*, act iii. sc. 3.

Priam's curtain—*Even such a man, so faint, so spiritless,*

So dull, so dead in look, so woe-begone,

Drew *Priam's curtain* in the dead of night,

And would have told him half his Troy was burned.

SHAKS. *K. Henry IV*, part ii. act i. sc. 1.

Pricking—By the *pricking of my thumbs*,
 Something wicked this way comes. SHAKS. *Macb.* act iv. sc. 1.

Pricking—A gentle knight was *pricking on the plaine*.
 SPENSER, *Fuerie Queene*, bk. i. can. i. l. 1.

Pricks—It is hard for thee to *kick against the pricks*. ACTS ix. 5.

Pride—'Tis *pride, rank pride and haughtiness of soul* ;
 I think the Romans call it Stoicism. ADDISON, *Cato*, act i. sc. 4.

Pride—*Pride, pomp, and circumstance of glorious war*.
 SHAKS. *Othello*, act iii. sc. 3.

Pride—Never to *blend our pleasure or our pride*
 With sorrow of the meanest thing that feels.
 WORDSWORTH, *Hart-leap Well*, pt. ii.

Pride—Wit that can creep, and *pride that licks the dust*.
 POPE, *Ep. to Dr. Arbuthnot*, l. 333.

Pride—*Pride, the never-failing vice of fools*.
 POPE, *Essay on Criticism*, pt. ii. l. 4.

Priestcraft—Perhaps thou wert a priest—if so, my struggles
 Are vain, for *priestcraft never owns its juggles*.
 HORACE SMITH, *Address to a Mummy*.

Priests—One thought of thee puts all the pomp to flight ;
Priests, tapers, temples, swim before my sight.*
 POPE, *Eloisa to Abelard*, l. 273.

Primrose—A *primrose by a river's brim*,
 A yellow primrose was to him,
 And it was nothing more. WORDSWORTH, *Peter Bell*, pt. i. st. 12.

Primrose—Her modest looks the cottage might adorn,
Sweet as the primrose peeps beneath the thorn.
 GOLDSMITH, *Deserted Village*, l. 320.

Prince—A *prince can make a belted knight*,
 A marquis, duke, and a' that ;
 But an honest man's aboon his might :
 Guid faith, he munna fa' that.
 BURNS, *Is there for Honest Poverty*.

*Princedom*s—Thrones, Dominations, *Princedom*s, *Virtues, Powers*.
 MILTON, *Paradise Lost*, bk. v. l. 601.

Priests, tapers, temples, swam before my sight.
 ED. SMITH, *Phædra and Hippolytus*.

- Principles*—Manners with fortunes, humours turn with climes,
 Tepets with books, and *principles with times*.*
 POPE, *Moral Essays*, ep. i. l. 172.
- Privilege*—Sir, you abuse the *privilege* which you men have of
 being ugly. *Attributed to Madame DE SÉVIGNÉ.*
- Procrastination*—*Procrastination is the thief of time.*
 YOUNG, *Night Thoughts*, night i. l. 393.
- Profit*—No profit grows where is no pleasure ta'en ;
 In brief, sir, study what you most affect.
 SHAKS. *Taming of the Shrew*, act i. sc. 1.
- Progeny*—A *progeny of learning*.
 SHERIDAN, *The Rivals*, act i. sc. 2.
- Progress*—Revere the man, whose pilgrim marks the road.
 And guards the *progress* of the soul to God.
 COWPER, *Tirocinium*, l. 145.
- Prohibited*—Cause Grace and Virtue are within
Prohibited degrees of kin ;
 And therefore no true saint allows
 They shall be suffered to espouse.
 BUTLER, *Hudibras*, pt. iii. can. i. l. 1293.
- Prologues*—Two truths are told,
 As *happy prologues* to the swelling act
 Of the imperial theme. SHAKS. *Macbeth*, act i. sc. 3.
- Promise*—And though he *promise to his loss*,
 He makes his promise good. TATE and BRADY, *Ps.* xv. 4.
- Promotion*—O good old man, how well in thee appears
 The constant service of the antique world,
 When service sweat for duty, not for meed !
 Thou art not for the fashion of these times,
 Where none will sweat but for *promotion*.
 SHAKS. *As You Like It*, act ii. sc. 3.
- Proof*—Give me the *ocular proof*. SHAKS. *Othello*, act iii. sc. 3.
- Proper*—Know then thyself, presume not God to scan ;
 The *proper study* of mankind is man.†
 POPE, *Essay on Man*, ep. ii. l. 1.

* Tempora mutantur nos et mutamur in illis.—BORRONIUS.

† From Charron (de la Sagesse) :—" La vraie science et le vray étude de l'homme c'est l'homme."

Property—*Property has its duties as well as its rights.*

MARQUIS OF NORMANBY (when Earl Mulgrave).*

Prophet—*A prophet is not without honour, save in his own country,
and in his own house.* *Matt. xiii. 57.*

Prophetic—The evening beam that smiles the clouds away,
And tints to-morrow with *prophetic ray*!
BYRON, *The Bride of Abydos*, can. ii. st. 20.

Prophetic—O my *prophetic soul*! my uncle!
SHAKS. *Hamlet*, act i. sc. 5.

Proportion—I, that am *curtailed of this fair proportion*,
Cheated of feature by dissembling nature,
Deformed, unfinished, sent before my time
Into this breathing world, scarce half made up.
SHAKS. *K. Richard III*, act i. sc. 1.

Prose—And he whose fustian's so sublimely bad,
It is not poetry, but *prose run mad*.
POPE, *Epistle to Dr. Arbuthnot*, l. 187.

Prose—And *tell prose writers*, stories are so stale
That penny ballads make a better sale.
N. BRETON, *Pasquil's Madcap*, 1600.

Prosperity—*A jest's prosperity* lies in the ear
Of him that hears it, never in the tongue
Of him that makes it. SHAKS. *Love's Labour's Lost*, act v. sc. 2.

Prosperity—I wish you *all manner of prosperity*, with a little more
taste. LE SAGE, *Gil Blas*, bk. vii. chap. 4.

Prosperity—Surer to prosper than *prosperity*
Could have assured us. MILTON, *Paradise Lost*, bk. ii. l. 39.

Proud—Hitherto shalt thou come, but no further; and here shall
thy *proud waves be stayed*. *Job xxxviii. 11.*

Prouder—*Prouder than rustling in unpaid-for silk.*
SHAKS. *Cymbeline*, act iii. sc. 3.

Proverb—*A proverb and a byword* among all people. *1 Kings ix. 7.*

Providence—'Tis *Providence alone secures*
In every change both mine and yours. COWPER, *A Fable* (moral).

* This has been attributed to Chief Baron Woulfe and to Mr. Drummond; but there is authority for stating that Lord Mulgrave, then filling the vice-regal chair at Dublin, wrote the letter in which it occurred himself, and gave it to Mr. Drummond, the under-secretary, to transcribe.

Providence—The world was all before them, where to choose
Their place of rest, and *Providence their guide*.

MILTON, *Paradise Lost*, bk. xii. l. 646.

Providence—Judge not the Lord by feeble sense,
But trust Him for His grace;

Behind a *frowning providence*

He hides a smiling face.

COWPER, *Olney Hymns*, lxviii.

Prudes—With *prudes for proctors*, dowagers for deans,
And sweet girl-graduates with their golden hair.

TENNYSON, *The Princess*.

Prunello—Worth makes the man, and want of it the fellow;
The rest is all but *leather or prunello*.

POPE, *Essay on Man*, cp. iv. l. 203.

Public Credit—He smote the rock of the national resources, and
abundant streams of revenue gushed forth. He touched the *dead*
corpse of Public Credit, and it sprung upon its feet.*

DANIEL WEBSTER, *Speech on Hamilton, March, 1831*.

Puff—Of praise a mere glutton, he swallowed what came,
And the *puff of a dunce* he mistook it for fame.

GOLDSMITH, *Retaliation*, l. 109.

Pulpit—To chapel; *where a heated pulpit*,
Not preaching simple Christ to simple men,

Announced the coming doom.†

TENNYSON, *Sea Dreams*.

Punishment—My *punishment is greater than I can bear*.

Gen. iv. 13.

Pun-provoking—*Pun-provoking thyme*.

SHENSTONE, *The Schoolmistress*, st. 11.

Pure—*Unto the pure all things are pure*.

Titus i. 15.

Pure—Like the stained web that whitens in the sun,
Grow *pure by being purely shone upon*.

MOORE, *The Veiled Prophet of Khorassan*.

Purge—*Purge, and leave sack*, and live cleanly.

SHAKS. *K. Henry IV*, part i. act v. sc. 4.

* He it was that first gave to the law the air of a science. He found it a skeleton, and clothed it with life, colour, and complexion; he embraced the cold statue, and by his touch it grew into youth, health, and beauty.—BARRY YELVERTON (Lord Avonmore), *On Blackstone*.

† *O most gentle pulpit!* what a tedious homily of love have you wearied your parishioners withal.—SHAKS. *As You Like It*, act iii. sc. 2.

Puritans—The *Puritans* hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.*

MACAULAY, *History of England*, vol. i. chap. 2.

Purpose—*Infirm of purpose*. SHAKS. *Macbeth*, act ii. sc. 2.

Purse—*Put money in thy purse*. SHAKS. *Othello*, act i. sc. 3.

Push—*Push on—keep moving*.

T. MORTON, *A Cure for the Heartache*, act ii. sc. 1.

Pyramid—Tell us, for doubtless thou canst recollect,

To whom we should assign the Sphinx's fame?

Was Cheops or Cephrenes architect

Of either *pyramid that bears his name*?

HORACE SMITH, *To Belzoni's Mummy*.

Pyrrhic—You have the *Pyrrhic dance* as yet,

Where is the *Pyrrhic phalanx* gone?

Of two such lessons, why forget

The nobler and the manlier one?

You have the letters Cadmus gave—

Think ye he meant them for a slave?

BYRON, *Don Juan*, can. iii. st. 86. v. 10.

* Even bear-baiting was esteemed heathenish and unchristian; the sport of it, not the inhumanity, gave offence.

HUME, *History of England*, vol. i. chap. 62.





QUALITY—QUIPS.



QUALITY—Come, give us a taste of your quality.

SHAKS. *Hamlet*, act ii. sc. 2.

Quarrel—Greatly to find quarrel in a straw,
When honour's at the stake. *Ibid.* act iv. sc. 4.

Quarrel—The quarrel is a very pretty quarrel as
it stands; we should only spoil it by trying to explain it.

SHERIDAN, *The Rivals*, act iv. sc. 3.

Quarrel—They who in quarrels interpose

Must often wipe a bloody nose. GAY, *Fable of the Mastiffs*.

Quarry—Your castle is surprised; your wife and babes
Savagely slaughtered: to relate the manner

Were, on the quarry of these murdered deer,

To add the death of you. SHAKS. *Macbeth*, act iv. sc. 3.

Queen Dido—Perchance that very hand, now pinioned flat,

Has hob-a-nobbed with Pharaoh, glass to glass;

Or dropped a halfpenny in Homer's hat,

Or doffed thine own to let *Queen Dido* pass.

HORACE SMITH, *Address to a Mummy*.

Quiet—But quiet to quick bosoms is a hell!

BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 42.

Quiet—The quiet sense of something lost.

TENNYSON, *In Memoriam*, lxxvii.

Quintilian—That would have made Quintilian stare and gasp.

MILTON, *Sonnets*, son. 11.

Quips—Haste thee, Nymph, and bring with thee

Jest, and youthful Jollity,

Quips and Cranks, and wanton Wiles,

Nods, and Becks, and wreathed Smiles. MILTON, *L'Allegro*, l. 25.



RACE—RAKE.



RACE—Let others hail the rising sun,
I bow to that whose race is run.
 DAVID GARRICK, *On the Death of Mr. Pelham.*

Rags—*The man forgets not, though in rags he lies,*
And knows the mortal through a clown's disguise.
 MARK AKENSIDE, *Ep. to Curio.*

Rain—The quality of mercy is not strained;
It droppeth, as the gentle rain from heaven
Upon the place beneath: it is twice blessed;
It blesseth him that gives, and him that takes.
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown:
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings:
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God Himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,—
That in the course of justice none of us
Should see salvation; we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy. SHAKS. *Mer. of Venice*, act iv. sc. 1.

Rainbow—*Be thou the rainbow to the storms of life.*
 BYRON, *The Bride of Abydos*, can. ii. st. 20.

Rake—He (Steele) *was a rake among scholars, and a scholar among rakes.* MACAULAY, *Review of Aikin's Life of Addison.*

Ralph—Silence, ye wolves ! while *Ralph to Cynthia howls*,
 And makes night hideous ; * answer him, ye owls.
 POPE, *The Dunciad*, bk. iii. l. 165.

Rank—*Rank is but the guinea's stamp*,
 The man's the gowd for a' that.†
 BURNS, *Is there for Honest Poverty*.

Rapt—As full, as perfect, in vile man that mourns,
 As the *rapt seraph that adores* and burls.
 POPE, *Essay on Man*, ep. i. l. 277.

Rarity—Alas ! for the *rarity*
Of Christian charity
 Under the sun. T. HOOD, *The Bridge of Sighs*.

Rascals—And put in every honest hand a whip,
 To lash the *rascals naked through the world*.
 SHAKS. *Othello*, act iv. sc. 2.

Rather—*Rather than be less*,
 Cared not to be at all. MILTON, *Par. Lost*, bk. ii. l. 47.

Raw—And *raw in fields* the rude militia swarms ;
 Mouths without hands ; maintained at vast expense ;
 In peace a charge, in war a weak defence ;
 Stout once a month they march, a blustering band,
 And ever, but in times of need, at hand.
 DRYDEN, *Cymon and Iphigenia*, l. 400.

Razors—A fellow in a market town,
 Most musical, *cried razors up and down*.
 DR. WOLCOT, *Farewell Odes*, ode iii.

Razure—'Gainst the tooth of time
 And *razure of oblivion*. SHAKS. *Meas. for Meas.* act v. sc. 1.

Read—*Read Homer once*, and you can read no more,
 For all books else appear so mean, so poor ;
 Verse will seem prose ; but still persist to read,
 And *Homer will be all the books you need*.
 SHEFFIELD (Duke of Buckingham), *Essay on Poetry*.

Read—*Read, mark, learn, and inwardly digest*.
Collect for the Second Sunday in Advent.

* Making night hideous.—SHAKS. *Hamlet*, act i. sc. 4.

† I weigh the man, not his title ; 'tis not the king's stamp can make the metal better.—WYCHERLEY, *The Country Wife*, act i. sc. 1.

Reading—*Reading maketh a full man*, conference a ready man,
and writing an exact man. F. BACON, *Essay* l. *On Studies*.

Reading— *Reading what they never wrote ;*
Just fifteen minutes, huddle up their work,
And with a well-bred whisper close the scene.
COWPER, *The Task*, bk. ii. *The Timepiece*.

Reason—I have no other but a woman's reason :
I think him so, because I think him so.
SHAKS. *Two Gentlemen of Verona*, act i. sc. 2.

Reason—'Tis an odd fellow, I can tell you, as any is in all Wales ;
he can sing, rhyme with reason, and rhyme without reason, and
without *reason or rhyme*.
GEORGE PEELE, *Edward I*, Dyce's Ed. p. 383.

Reason—I was promised on a time
To have *reason for my rhyme* ;
From that time unto this season,
I received nor *rhyme nor reason*.* *Ascribed to SPENSER*.

Reason—*No reason ask*, our reason is our will.
J. MARSTON, *Malcontent*, act i. sc. 1.

Reason—And shall they scorn Tre, Pol, and Pen,
And shall Trelawny die ?
There's thirty thousand Cornishmen
Shall know the *reason why*.†

Reason—All those instances to be found in history, whether real
or fabulous, of a doubtful public spirit, at which morality is per-
plexed, *reason is staggered*, and from which affrighted nature
recoils, are their chosen and almost sole examples for the in-
struction of youth. BURKE, *First Letter on a Regicide Peace*.

* Probably by Charles Churchyard, a contemporary poet⁶; it is thus written :—

You bid your treasurer on a time,
To give me reason for my rhyme ;
But from that time and that season
I have had *nor rhyme nor reason*.

† Written in 1824 by Rev. R. S. Hawker, vicar of Morwenstow. After-
wards Davies Gilbert, President of the Royal Society, reprinted the entire
ballad, believing it to be an ancient one, and Sir Walter Scott regarded it as
"the solitary people's song of the seventeenth century." Lord Macanlay
quotes the refrain (which is old) accurately in his *History of England*, chap.
viii.

Reason—Neither *rhyme* nor *reason* can express how much.
SHAKS. *As You Like It*, act iii. sc. 2.

Reason—The insane root
That takes the reason prisoner. SHAKS. *Macbeth*, act i. sc. 2.

Reason—On life's vast ocean diversely we sail,
Reason the card, but passion is the gale.
POPE, *Essay on Man*, ep. ii. l. 107.

Reason's pleasure—*Reason's whole pleasure*, all the joys of sense,
Lie in three words,—health, peace, and competence.
Ibid. bk. iv. l. 79.

Rebels—Kings will be tyrants from policy when subjects are *rebels*
from principle. BURKE, *On the French Revolution*.

Rebuke—Open rebuke is better than secret love. PROV. xxvii. 5

Reck—And may you better *reck* the rede
Than ever did th' adviser! BURNS, *Epistle to a Young Friend*.

Reflection—But with the morning cool reflection came.
SCOTT, *Highland Widow*, introd.

Reform—O, reform it altogether. SHAKS. *Hamlet*, act iii. sc. 2.

Reform—You stand the champion of the people's cause,
And bid the mob reform defective laws.
POPE, *Epistle to Lord Bolingbroke*.

Reformation—'Tis the talent of our English nation
Still to be plotting some new reformation.
G. CHAPMAN, *Widow's Tears*, act i. sc. 1.

Relic—Fair Greece! sad relic of departed worth!
Immortal, though no more; though fallen, great.
BYRON, *Childe Harold's Pilgrimage*, can. ii. st. 78.

Reluctant—Standing with reluctant feet
Where the brook and river meet. LONGFELLOW, *Maidenhood*.

Remedies—Our remedies oft in ourselves do lie
Which we ascribe to Heaven.
SHAKS. *All's Well that Ends Well*, act i. sc. 1.

Remedy—Things without all remedy
Should be without regard: what's done is done.
SHAKS. *Macbeth*, act iii. sc. 2.

Remedy—Or else the remedy is worse than the disease.
BACON, *Essay* xv. *Seditious*, last line.

Remedy—Withdraw thy action and depart in peace,
The *remedy* is worse than the disease.

DRYDEN, *Juvenal*, sat. xvi. l. 32.

Remember—Remember Lot's wife. Luke xvii. 32.

Remembered—I've been so long remembered, I'm forgot.
YOUNG, *Night Thoughts*, night iv. l. 57.

Remnant—A remnant of uneasy light.
WORDSWORTH, *The Matron of Tvedborough*.

Remorsefully—Him Sir Bedivere
Remorsefully regarded through his tears,
And would have spoken, but he found not words.
TENNYSON, *Morte d'Arthur*.

Remote—Remote, unfriended, melancholy, slow.
GOLDSMITH, *The Traveller*, l. 1.

Repentance—Amid the roses fierce *Repentance* rears
Her snaky crest. THOMSON, *The Seasons*, Spring, l. 996.

Report—Report me and my cause aright. SHAKS. *Ham.* act v. sc. 2.

Reputation—At every word a reputation dies.
POPE, *The Rape of the Lock*, can. iii. l. 18.

Resignation—While resignation gently slopes the way,
And, all his prospects brightening to the last,
His heaven commences ere the world be past.
GOLDSMITH, *The Deserted Village*, l. 119.

Resolved—Resolved to ruin or to rule the state.
DRYDEN, *Absalom and Achitophel*, pt. i. l. 174.

Resonant—She has halls and she has castles, and the resonant steam
eagles

Follow far on the directing of her floating dove-like hand.
E. B. BROWNING, *L. Geraldine's Courtship*.

Respect—Yes, I submit, my lord; you've gained your end,
I'm now your slave that would have been your friend;
I'll bow, I'll cringe, be supple as your glove,
Respect, adore you, everything but love.†
MARTIAL, lib. ii. epig. xii.

Altered subsequently to—
And the pulpitating engines snort in steam across her acres,
As they mark upon the blasted heaven the measure of the land.

† Translated by the Rev. R. Greaves, rector of Claverton, near Bath, about 1760.

Respect—You have too much *respect upon the world* :

They lose it that do buy it with much care.

SHAKS. *Merchant of Venice*, act i. sc. 1.

Respectable—Q. What do you mean by “*respectable*” ?

A. He always kept a gig.*

Thurtell's Trial.

Rest—*Rest and be thankful.*†

WORDSWORTH, *Sonnets*, vol. iii. p. 228.

Rest—*She found no rest*, and ever failed

To draw the quiet night into her blood.† TENNYSON, *Enid*.

Rest—One that was a woman, sir, but, *rest her soul, she's dead.*

SHAKS. *Hamlet*, act v. sc. 1.

Resteth—Beneath this starry arch

• *Naught resteth or is still,*

But all things hold their march

As if by one great will :

Moves one, move all,

Hark to the footfall !

On, on for ever ! HARRIET MARTINEAU, *Song for August*.

Retired—And add to these *retired Leisure*,

That in trim gardens takes his pleasure.

MILTON, *Il Penseroso*, l. 49.

Retirement—For solitude sometimes is best society,

And short *retirement urges sweet return.*

MILTON, *Paradise Lost*, bk. ix. l. 249.

Retort—The *retort courteous.*

SHAKS. *As You Like It*, act v. sc. 4.

Revelry—*Midnight shout and revelry,*

Tipsy dance and jollity.

MILTON, *Comus*, l. 108.

Reward—But sometimes virtue starves while vice is fed ;

What then *is the reward of virtue,—bread ?*

POPE, *Essay on Man*, ep. iv. l. 149.

Reward—Take *reward of thin owen value*, that thou ne be to foule to thyself. CHAUCER, *Canterbury Tales*, *The Persones Tale*.

* Thus has it been said does society naturally divide itself into four classes :
—Noblemen, gentlemen, gigmen, and men.

CARLYLE, *Essay on Samuel Johnson*.

† An inscription on a seat at the head of Glenacroe. Lord Russell appropriated this sentiment after the recess in 1863.

Neque unquam
Solvitur in somnos, oculisque aut pectore noctem
Accipit. VIRGIL, *Æneid*, iv. l. 529.

Rich—*Rich and rare* were the gems she wore.

MOORE, *Irish Melodies*.

Rich—*Rich gifts wax poor* when givers prove unkind.

SHAKS, *Hamlet*, act iii. sc. 1.

Rich—Laws grind the poor, and *rich men rule the law*.

GOLDSMITH, *The Traveller*, l. 386.

Rich—A large and fruitful mind should not so much labour what to speak as to find what to leave unspoken. *Rich soils are often to be weeded.*

BACON, *Letter of Expostulation to Coke*.

Rich—But Knowledge to their eyes her ample page,

Rich with the spoils of time, did ne'er unroll.*

GRAY, *Elegy in a Country Churchyard*.

Riches—Mammon, the least erected Spirit that fell
From Heaven; for even in Heaven his looks and thoughts

Were always downward bent, admiring more

The *riches of Heaven's pavement*, trodden gold,

Than aught divine or holy else enjoyed

In vision beatific.

MILTON, *Paradise Lost*, bk. i. l. 679.

Rides—Calm and serene he drives the furious blast,

And, pleased th' Almighty's orders to perform,

Rides in the whirlwind and directs the storm.†

ADDISON, *The Campaign*, l. 291.

Ridicule—*Ridicule is the test of truth.*‡

Right—*I see the right, and I approve it too,*

Condemn the wrong, and yet the wrong pursue.§

From OVID's *Metamorphoses*, *Garth*, 1751,

vol. ii. bk. vii. l. 20.

Rich with the spoils of nature.

SIR T. BROWNE, *Relig. Med.* part i. sec. 13.

+ Frequently ascribed to Pope, *Dunciad*, bk. iii. l. 261 :—

Immortal Rich! how calm he sits at ease

'Mid snows of paper, and fierce hail of pease,

And, proud his mistress' orders to perform,

Rides in the whirlwind and directs the storm.

‡ "We have, oftener than once, endeavoured to attach some meaning to that aphorism, vulgarly imputed to Shaftesbury, which, however, we can find nowhere in his works, that 'ridicule is the test of truth.'"—CARLYLE, *Miscell.* vol. ii. p. 19. The Lord Rector of Edinburgh moreover adds, "But, of all chimeras that ever advanced themselves in the shape of philosophical doctrines, this is, to us, the most formless and purely inconceivable."

Video meliora, proboque;

Deteriora sequor. OVID, *Met.* lib. vii. 20.

Right—The right divine of kings to govern wrong.

POPE, *The Dunciad*, bk. iv. l. 188.

Right—"The right man in the right place."

A. H. LAYARD, *Speeches*.

Righteous—I have been young, and now am old; yet have I not seen the righteous forsaken, nor his seed begging bread.

Psalm xxxvii. 25.

Righteous—Be not righteous over much.

Eccles. vii. 16.

Righteousness—Mercy and truth are met together; righteousness and peace have kissed each other.

Psalm lxxxv. 10.

Righteousness—Righteousness exalteth a nation.

Prov. xiv. 34.

Ring—Ring out wild bells to the wild sky.

TENNYSON, *In Memoriam*, can. v.

Ring—Ring out old shapes of foul disease,

Ring out the narrowing lust of gold;

Ring out the thousand wars of old,

Ring in the thousand years of peace.

Ring in the valiant men and free,

The larger heart, the kindlier hand;

Ring out the darkness of the land,

Ring in the Christ that is to be.

Ibid.

Rip van Winkle—"Your Epimenides, your somnolent Peter Klaus, since named *Rip van Winkle*," says Carlyle, in his *Miscellanies*.—Peter was a goat-herd, who one day was beckoned by a stranger to follow him to a sequestered valley; here he saw a can of wine, which he drank and then fell into a deep sleep. Awakening, he made his way back to the village and found himself grown old—he had been asleep for twenty years. This story Washington Irving has almost bodily appropriated, making the mountains not the Kyffhäuser, but the Catskill; the country not Germany, but America.

Ripe—From hour to hour, we ripe and ripe,

And then, from hour to hour, we rot and rot,

And thereby hangs a tale. SHAKS. *As You Like It*, act ii. sc. 7.

Rise—Go to your banquet then; but use delight

So as to rise still with an appetite. HERRICK, *Hesperides*, cccxli.

River— She was his life,
The ocean to the river of his thoughts,*
Which terminated all. BYRON, *The Dream*, st. 2.

Rivulet—You shall see a beautiful quarto page, where a neat rivulet
of text shall meander through a meadow of margin.†

SHERIDAN, *School for Scandal*, act i. sc. 1.

Road—Broad and spacious is the road to infernal life; there are
enticements and death-bringing pleasures. CYPRIAN, in *Ep.*

Road—O life! thou art a galling load
Along a rough, a weary road,
To wretches such as I. BURNS, *Despondency*.

Roads—I think, while zealots fast and frown,
And fight for two or seven,
That there are fifty roads to town
And rather more to Heaven.

W. M. PRAED, *Chaunt of ye Brazen Head*.

Robbed—He that is robbed, not wanting what is stolen,
Let him not know it, and he's not robbed at all.‡
SHAKS. *Othello*, act iii. sc. 3.

Robbed—The robbed that smiles steals something from the thief.
Ibid. act i. sc. 3.

Robbing—By robbing Peter he paid Paul, . . . and hoped to
catch larks if ever the heavens should fall.

RADELAIS, bk. i. chap. 5.

Robes—Through tattered clothes small vices do appear;
Robes and furred gowns hide all.

SHAKS. *King Lear*, act iv. sc. 3.

Rocket—And the final event to himself (Mr. Burke) has been that,
as he rose like a rocket, he fell like the stick.

THOS. PAINE, *Letter to the Addressers*.

Rod—Well Master Pol I'll tickle:
For him, at least, I have a rod in pickle.

O'KEEFE, *Midas*, act ii. sc. 1.

* She floats upon the river of his thoughts.

LONGFELLOW, *The Spanish Student*, act ii. sc. 3.

Si che chiaro

Per essa scenda della mente il fiume. DANTE.

† But every page having an ample marge,
And every marge enclosing in the midst
A square of text that looks a little blot.

TENNYSON, *Idylls, Vivien*.

‡ What loss feels he that wots not what he loses?

BROOME, *The Merry Beggars*, act i. sc. 1.

Rod—He shall rule them with a *rod of iron*. REV. ii. 27.

Roderick—Art thou a friend to *Roderick*?
SCOTT, *The Lady of the Lake*, can. iv. st. 30.

Rogues—When rogues fall out, honest men get their own.—In a case before Sir Matthew Hale, the two litigants unwittingly let but that at a former period they had in conjunction leased a ferry to the injury of the proprietor, on which Sir Matthew made the above remark.

Roll—I am not in the *roll of common men*.
SHAKS. *K. Henry IV*, part i. act iii. sc. 1.

Roll—Roll on, thou deep and dark blue ocean—roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore.
BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 179.

Roman—My voice is still for war.
Gods! can a *Roman senate long debate*
Which of the two to choose, slavery or death?
ADDISON, *Cato*, act ii. sc. 1.

Roman—This was the noblest *Roman* of them all.
SHAKS. *Julius Cæsar*, act v. sc. 5.

Romans—The last of all the *Romans*, fare thee well.
Ibid. act v. sc. 3.

Rome—If *Rome can pardon sins*, as Romans hold,
And if those pardons can be bought and sold,
It were no sin t' adore and worship Gold.
ROCHESTER, *On Rome's Pardon*.

Rome—"When at *Rome*, do as *Romans do*."*

* St. Augustine was in the habit of dining upon Saturday as upon Sunday; but, being puzzled with the different practices then prevailing (for they had begun to fast at Rome on Saturday), he consulted St. Ambrose on the subject. Now at Milan they did not fast on Saturday; and the answer of the Milan saint was this:—

"When I am here, I do not fast on Saturday; when at Rome, I do fast on Saturday."

"Quando hic sum, non jejuno Sabbato; quando Romæ sum, jejuno Sabbato."
—ST. AUGUSTINE, ep. xxxvi. To Cusulanus.

In Jeremy Taylor's *Ductor Dubitantium*, 3rd edition, p. 25, we find the following paragraph on case of conscience:—

"He that fasted on Saturday in *Ionia* or *Smyrna* was a schismatick; and so was he that did not fast at *Milan* or *Rome* upon the same day, both upon the same reason;

Cum fueris Romæ, Romano vivito more,

Cum fueris alibi, vivito sicut ibi:

because he was to conform to the custom of *Smyrna* as well as that of *Milan*, in the respective diocesses."

Rome—When they are at *Rome*, they do there as they see done.

BURTON, *Anat. of Melan.* pt. iii. sec. iv. m. 2. s. 1.

Romeo—O *Romeo*, *Romeo*! *wherefore art thou Romeo*?

SHAKS. *Romeo and Juliet*, act ii. sc. 2.

Root—Seeing the *root of the matter* is found in me. *Job* xix. 28.

Rose—What's in a name? that which we call a *rose*

By any other name would smell as sweet.

SHAKS. *Romeo and Juliet*, act ii. sc. 2.

Rose—The *rose is red*, the violet blue,*

The lily's sweet, and so are you. *Old Valentine*, 1721.

Rose—The *rose is fairest* when 'tis budding new,

And hope is brightest when it dawns from fears.

SCOTT, *The Lady of the Lake*, can. iv. st. 1.

Rose—Sire *Thopas* was a doughty swain,

White was his face as *paindemain* [kind of white bread],

His *lippes red as rose*.

CHAUCER, *Canterbury Tales*, *Rime of Sire Tophas*, l. 34.

Roses—Like a vase in which roses have once been distilled,

You may break, you may shatter the vase, if you will,

But *the scent of the roses* will hang round it still.

MOORE, *Farewell! but whenever you welcome the Hour*

Ross—Rise, honest *Muse*! and sing *the man of Ross*.

PORE, *Moral Essays*, ep. iii. l. 250.

Rough—'Tis the same with common natures:

Use 'em kindly, they rebel;

But be as *rough as nutmeg-graters*,

And the rogues obey you well.

A. HILL, *Verses written on a window in Scotland*.

Round—I will a *round, unvarnished tale* deliver

Of my whole course of love.

SHAKS. *Othello*, act i. sc. 3.

Rowland—"A *Rowland for an Oliver*."†

She is the violet,
The daisy delectable,
The columbine commendable,
The jefofer aimiable:
This most goodly floure,
This blossome of fresche coloure.

SKELTON, *Philip Sparrow*.

† These were two of the most famous in the list of Charlemagne's twelve peers; and their exploits are rendered so ridiculously and equally extravagant by the old romancers, that from thence arose that saying amongst our plain and sensible ancestors of giving one a "*Rowland for his Oliver*," to signify the matching one incredible lie with another.—THOMAS WARBURTON.

Rubies—Some asked me *where the rubies grew*,
And nothing I did say,
But with my finger pointed to
The lips of Julia.

HERRICK, *The Rock of Rubies, and the Quarrie of Pearls*.

Rubies—The price of wisdom is above rubies. Job xxviii. 18.

Rude—*Rude am I in my speech*
And little bless'd with the soft phrase of peace.

SHAKS. *Othello*, act i. sc. 3.

Rude—Each in his narrow cell for ever laid,
The *rude forefathers of the hamlet* sleep.

GRAY, *Elegy in a Country Churchyard*.

Ruffles—Such dainties to them their health it might hurt;
It's like sending them *ruffles when wanting a shirt*.*

GOLDSMITH, *The Haunch of Venison*.

Ruin—Final *Ruin fiercely drives*
Her ploughshare o'er creation.†

YOUNG, *Night Thoughts*, night ix. l. 167.

Rules—She who no'er answers till a husband cools,
Or, if she rules him, *never shows she rules*,
Charms by accepting, by submitting sways,
Yet has her humour when she most obeys.

POPE, *Moral Essays*, ep. ii. l. 261.

Rumination—It is a melancholy of mine own, compounded of
many simples, . . . which, by *often rumination*, wraps me
in a most humorous sadness.

SHAKS. *As You Like It*, act iv. sc. 1.

Run—Satire's my weapon, but I'm too discreet
To *run amuck*, and tilt at all I meet.

POPE, *Imitations of Horace*, bk. ii. sat. i. l. 69.

Run—Write the vision, and make it plain upon tables, that *he may*
run that readeth it. †

HAB. ii. 2.

* If your friend is in want, don't carry him to the tavern, where you treat yourself as well as him, and entail a thirst and headache upon him next morning. To treat a poor wretch with a bottle of Burgundy and fill his snuff-box, is like giving a pair of faced ruffles to a man that has never a shirt on his back.—TOM BROWN.

† Stern Ruin's ploughshare drives elate
Full on thy bloom.

BURNS, *To a Mountain Daisy*.

‡ See pp. 176, 280.

Runs—*So runs my dream* : but what am I ?

An infant crying in the night,
An infant crying for the light,
And with no language but a cry.

TENNYSON, *In Memoriam*, can. liii.

Runs—*So runs the round of life* from hour to hour.

TENNYSON, *Works*, p. 57.

Runs—But truths on which depends our main concern,

That is our shame and misery not to learn,
Shine by the side of every path we tread
With such a lustre, *he that runs may read*.

COWPER, *Tirocinium*, l. 77.

Rupert—One after one, the lords of time advance ;

Here Stanley meets,—now Stanley scorns the glance,
The brilliant chief, irregularly great,
Frank, haughty, rash,—the *Rupert of debate*.

BULWER LYTTON, *New Timon*, pt. i. st. 6.

Rural—Nor *rural sights* alone, but rural sounds

Exhilarate the spirit, and restore
The tone of languid Nature.

COWPER, *The Task*, bk. i. *The Sofa*.

Russia—This will last out *a night in Russia*,

When nights are longest there.

SHAKS. *Measure for Measure*, act ii. sc. 1.

Rustic—And many a holy text around she strews,

That teach the *rustic moralist* to die.

GRAY, *Elegy in a Country Churchyard*.





SABBATH—SAINT.



SABBATH—Did wisely from expensive sins refrain,
And never broke the Sabbath but for gain.
DRYDEN, *Absalom and Achitophel*, l. 687.

Sabbath—Hail, Sabbath! thee I hail, the poor man's
day. GRAHAM, *The Sabbath*, l. 40.

Sack—Oh, monstrous! but one halfpenny-worth of bread to this
intolerable deal of sack.

SHAKS. *K. Henry IV*, part i. act ii. sc. 4.

Sad—And nothing can we call our own but death,
And that small module of the barren earth
Which serves as paste and cover to our bones.
For Heaven's sake, let us sit upon the ground,
And tell *sad stories of the death of kings*.

SHAKS. *K. Richard II*, act iii. sc. 2.

Sadder—A sadder and a wiser man

He rose the morrow morn. COLERIDGE, *The Ancient Mariner*.

Sages—When *sages look'd to Egypt for their lore*.

KEATS, *Hyperion*.

Sail—Nail to the mast her holy flag,

Set *every threadbare sail*,

And give her to the God of Storms,

The lightning and the gale. O. W. HOLMES, *A Metrical Essay*.

Saint—The *saint sustained it*, but the woman died.

POPE, *Epitaph on Mrs. Corbet*.

Saint—"Odious! in woollen! 't would a saint provoke,"

Were the last words that poor Narcissa spoke.

POPE, *Moral Essays*, ep. i. l. 240.

Saints—Just men by whom impartial laws were given,
 And *Saints* who taught and led the way to Heaven.*
 TICKELL, *Ep. to the Earl of Warwick on the*
Death of Mr. Addison.

Sally—Of all the girls that are so smart,
 There's none like pretty Sally.† H. CAREY, *Sally in our Alley.*

Salvation— About some act
 That has no relish of salvation in't. SHAKS. *Ham.* act iii. sc. 3.

Samphire— Half-way down
 Hangs one that gathers samphire; dreadful trade!
 Methinks he seems no bigger than his head:
 The fishermen that walk upon the beach
 Appear like mice. SHAKS. *K. Lear*, act iv. sc. 6.

Sang—Perhaps it may turn out a sang,
 Perhaps turn out a sermon. BURNS, *Ep. to a Young Friend.*

Sapphire—The living throne, the sapphire blaze,
 Where angels tremble while they gaze,
 He saw, but, blasted with excess of light,
 Closed his eyes in endless night.
 GRAY, *The Progress of Poesy*, pt. iii. st. 2.

Satan—For Satan finds some mischief still
 For idle hands to do. WATTS, *Divine Songs*, song xx.

Satan—Satan; so call him now, his former name
 Is heard no more in Heaven.
 MILTON, *Paradise Lost*, bk. v. l. 638.

Satanic school—The *Satanic school*.‡
 SOUTHEY, *From the orig. Pref. to the Vision of Judgment.*

* Allured to brighter worlds and led the way. GOLDSMITH.

† Of all the girls that e'er was seen,
 There's none so fine as Nelly.

SWIFT, *Addressed to Miss Nelly Bennet.*

‡ *Satanic school*, a name first applied by Robert Southey, and often given to a class of writers whose productions are characterized by an impatience of all restraint, an extravagant strain of sentimentality, a presumptuous scorn of all moral obligations, as well as of the holiest truths of religion; "they labour to make others as miserable as themselves, by infecting them with a moral virus that eats into the soul." "Werther and Goetz von Berlichingen have produced incalculable effects, which now, indeed, however some departing echo of them may linger in the wrecks of our own moss-trooper and *Satanic schools*, do at length all happily lie behind us."—CARLYLE, *Whitaker's Noted Names of Fiction*.

Satire—*Satire should*, like a polish'd razor, keen,
Wound with a touch that's scarcely felt or seen;
 Thine is an oyster knife, that hacks and hews;
 The rage but not the talent to abuse;
 And is in *hate* what *love* is in the stews.

LADY M. W. MONTAGU and LORD HERVEY.

Satire—*Satire has always shone* among the rest,
 And is the boldest way, if not the best,
 To tell men freely of their foulest faults,
 To laugh at their vain deeds, and vainer thoughts.

DRYDEN, *Essay upon Satire*, l. 11.

Satire—*For pointed satire* I would Buckhurst choose—
 The best good man with the worst-natured Muse.

ROCHESTER, *Horace*, bk. i. sat. x.

Sauce—What is *sauce for a goose* is sauce for a gander.

TOM BROWN, *New Maxims*, Works, vol. iv. p. 123.

Saw—*Saw ye my wee thing*, saw ye my ain thing,
 Saw ye my true love down on yon lea?
 Red, red are her ripe lips, and sweeter than roses;
 Where could my wee thing wander frae me?

HECTOR MACNEIL, *Mary of Castlecary*.

Saw—*For I saw those that saw* the queen. SWIFT, *On Himself*.

Saw— I sette not an hawe
 Of his proverbes, ne of his *old sawe*.

CHAUCER, *Canterbury Tales*, l. 622.

Saxon—Dazzled village youths to-day
 Will crowd to take the *Saxon shilling*.

K. T. BUGGY, *Nation Newspaper*.

Scandal—No *scandal about Queen Elizabeth*, I hope.

SHERIDAN, *The Critic*, act i. sc. 1.

Scars—*He jests at scars* that never felt a wound.

SHAKS. *Romeo and Juliet*, act ii. sc. 2.

*Schemes**—*The best-laid schemes* o' mice and men

Gang aft a-gley. BURNS, *To a Mouse*.

* Entitled, "Verses addressed to the Imitator of the first Satire of the second book of Horace," i.e. Pope; bitter enough are the following:—

If limbs unbroken, skin without a stain,
 Unwhipt, unblanketed, unkicked, unslain,
 That wretched little carcass you retain,
 The reason is not that the world wants eyes,
 But thou'rt so mean, they see, and they despise!

Schoolmaster—Let the soldier be abroad if he will: he can do nothing in this age. There is another personage, a personage less imposing in the eyes of some, perhaps insignificant. The *school-master is abroad*; and I trust to him, armed with his primer, against the soldier in full military array.

LORD BROUGHAM, *Speech*, Jan. 29th, 1828.

Science—Science falsely so called. 1 Tim. vi. 20.

Science—O star-eyed science! hast thou wandered there,
To waft us home the message of despair?

CAMPBELL, *Pleasures of Hope*, pt. ii. l. 325.

Scorn—He will laugh thee to scorn. Eccus. xiii. 7.

Scotched—We have scotched the snake, not killed it.

SHAKS. *Macbeth*, act iii. sc. 2.

Scourge— When the scourge

Inexorably, and the torturing hour,

Calls us to penance. MILTON, *Paradise Lost*, bk. ii. l. 60.

Scraps—Some, for renown, on scraps of learning dote,

And think they grow immortal as they quote.

YOUNG, *Love of Fame*, sat. i. l. 80.

Scribble—Fond of the Muse, to her devote my days,

And scribble, not for pudding, but for praise.

BLACKLOCK, *The Author's Picture*.

Scribble—Who daily scribble for your daily bread.

BYRON, *Eng. Bards and Scot. Rev.*

Scrofulous—O my scrofulous French novel,

On grey paper with blunt type,

Simply glance at it, you grovel

Hand and foot in Belial's gripe! BROWNING, *Spanish Cloister*.

'*Sdeath—Fired that the house rejects him, "Sdeath I'll print it,*

And shame the fools; your interest, sir, with Lintot."

POPE, *Ep. to Dr. Arbuthnot*, l. 61.

Sea—We were the first that ever burst

Into that silent sea. COLERIDGE, *The Ancient Mariner*, pt. ii.

*Sea—Sea of upturned faces.**

SCOTT, *Rob Roy*, ch. 20.

Sea—Virtue could see to do what Virtue would

By her own radiant light, though sun and moon

Were in the flat sea sunk.

MILTON, *Comus*, l. 378.

* The people whose appearance I can compare to nothing but a pavement of heads and faces.—J. HEMING, *Account of the Coronation of George III.*

Sea—While the hollow oak our palace is,
Our *heritage the Sea*. ALLAN CUNNINGHAM, *Songs*.

Sea—He dies, unlike his mates, I ween,
Perhaps not sooner or worse cross'd ;
But he hath known and felt and seen
A larger life and hope, though *lost*
Far out at sea. HORNE, *Butterfly at Sea*.

Sea—To thee the love of woman hath gone down ;
Dark flow thy tides o'er manhood's noble head,
O'er youth's bright locks, and beauty's flowery crown !
Yet must thou hear a voice,—Restore the Dead !
Earth shall reclaim her precious things from thee !—
Restore the Dead, thou Sea !
HEMANS, *Treasures of the Deep*.

Sea—O'er the glad waters of the *dark blue sea*,
Our thoughts as boundless, and our souls as free ;
Far as the breeze can bear, the billows foam,
Survey our empire, and behold our home.
BYRON, *The Corsair*, can. i. st. 1.

Sea-maid's music—And certain stars shot madly from their spheres,
To hear the *sea-maid's music*.
SHAKS. *Midsummer-Night's Dream*, act ii. sc. 2.

Seals—Take, O take those lips away
That so sweetly were forsworn ;
And those eyes, the break of day,
Lights that do mislead the morn ;
But my kisses bring again, bring again,
Seals of love, but sealed in vain, sealed in vain.*
SHAKS. *Measure for Measure*, act iv. sc. 1.

Seas—My hand will rather
The multitudinous *seas incarnadine*,
Making the green one red. SHAKS. *Macbeth*, act ii. sc. 2.

Season—To everything there is a season, and a time to every purpose under the heaven. ECCLES. iii. 1.

Seasoned—Only a sweet and virtuous soul,
Like *seasoned timber*, never gives. HERBERT, *Virtue*.

Seated—And make my *seated heart* knock at my ribs.
SHAKS. *Macbeth*, act i. sc. 3.

* This song is found in "The Bloody Brother ; or, Rollo, Duke of Normandy," by Beaumont and Fletcher, act v. sc. 2.

Second—The *sober second thought* of the people is seldom wrong,
and always efficient. PRESIDENT VAN BUREN, *Despatches*.

Second—For *second thoughts*, you know, are best.
DODSLEY, *Collection*, vol. v.

Sect—*Slave to no sect*, who takes no private road,
But looks through Nature up to Nature's God.*
POPE, *Essay on Man*, ep. iv. l. 331.

Secret—To win the *secret of a weed's plain heart*.
LOWELL, *Sonnet* xxv.

Secret—The *secret things belong unto the Lord our God*.
Deut. xxix. 29.

Secrets— But that I am forbid
To tell the *secrets of my prison-house*,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part.
SHAKS. *Hamlet*, act i. sc. 5.

See—*See, my lips tremble*, and my eyeballs roll;
Suck my last breath, and catch my flying soul.
POPE, *Eloisa to Abelard*, l. 323.

See—Oh wad some power the giftie gie us,
To *see oursel's as ithers see us*,
It wad frae mony a blunder free us,
And foolish notion. BURNS, *To a Louse*.

See—*See, the conquering hero comes*;
Sound the trumpet, beat the drums.
NAT. LEE, *Alexander the Great*, act ii. sc. 1.

Seeds—If you can look into the *seeds of time*,
And say which grain will grow, and which will not.
SHAKS. *Macbeth*,^c act i. sc. 3.

Seems—*Seems, madam! nay, it is*; I know not "*seems*."
SHAKS. *Hamlet*, act i. sc. 2.

* You will find that it is the modest, not the presumptuous inquirer, who makes a real and safe progress in the discovery of divine truths. One follows Nature, and Nature's God; that is, he follows God in His works and in His word.—BOLINGBROKE, *A Letter to Mr. Pope*.

Seldom—*Seldom he smiles* ; and smiles in such a sort,
As if he mocked himself, and scorned his spirit,
That could be moved to smile at anything.

SHAKS. *Julius Cæsar*, act i. sc. 2.

Seldom—For *seldom shall she hear a tale*

So sad, so tender, and so true. W. SHENSTONE, *Jemmy Dawson*.

Self—Enough of *self*, that dallying luscious theme,
O'er which philosophers in raptures dream ;
Of which with seeming disregard they write,
Then prizing most when most they seem to slight.

CHURCHILL, *Candidate*, l. 117.

Sell—"Not think they'd shave!" quoth Hodge with wond'ring
eyes,

And voice not much unlike an Indian yell ;

"What were they made for then, you dog?" he cries:—

"*Made*," quoth the fellow, with a smile, "*to sell*."

WOLCOTT, (*P. Pindar*), *Odes*, ode iii.

Sempronius—"Tis not in mortals to command success ;

But *we'll do more*, *Sempronius* : we'll deserve it.

ADDISON, *Cato*, act i. sc. 2.

Senators—Those green-robed *senators of mighty woods*,

Tall oaks, branch-charmed by the earnest stars,

Dream, and so dream all night without a stir.

KEATS, *Hyperion*.

Sentries—Ye quenchless stars ! so eloquently bright,

Untroubled sentries of the shadowy night.

ROBERT MONTGOMERY, *Starry Heaven*.

Serpent—What ! wouldst thou have a *serpent sting thee twice* ?

SHAKS. *Mer. of Venice*, act iv. sc. 1.

Serpent—Now will I shew myself to have *more of the serpent than*
the dove ; that is, *more knave than fool*.

MARLOWE, *Jew of Malta*, act ii. sc. 2.

Serpent—But the *trail of the serpent* is over them all.

MOORE, *Paradise and the Peri*.

Service—I have *done the state some service*, and they know it.

SHAKS. *Othello*, act v. sc. 2.

Servile—*Servile to all the skyey influences*.

SHAKS. *Meas. for Meas.* act iii. sc. 1.

Set—I burn to *set the imprisoned wranglers free*,
And give them voice and utterance once again.

COWPER, *The Task*, bk. iv. *Winter Evening*.

Set—*Set thine house in order.*

ISAIAH xxxviii. 1.

Settle's numbers—Now, night descending, the proud scene was o'er,
But lived in *Settle's numbers* one day more.

POPE, *The Dunciad*, bk. i. l. 80.

Seven—*Seven hours to law*, to soothing slumber seven,
Ten to the world allot, and all to Heaven.

SIR W. JONES, *Ode in Imitation of Alcæus*.

Sex—She hugged th' offender, and forgave th' offence.

Sex to the last.

DRYDEN, *Cymon and Iphigenia*, l. 367.

Shade—Nor e'er was to the bowers of bliss conveyed

A fairer spirit or *more welcome shade*.*

TICKELL, *On the Death of Addison*, l. 46.

Shade—O for a lodge in some vast wilderness,

Some *boundless contiguity of shade*,

Where rumour of oppression and deceit,

Of unsuccessful or successful war,

Might never reach me more.†

COWPER, *The Task*, bk. ii. *The Timepiece*.

Shade—As *half in shade* and half in sun

This world along its path advances,

May that side the sun's upon

Be all that e'er shall meet thy glances!

MOORE, *Peace be around thee*.

Shade—The *hunter and the deer a shade*.

CAMPBELL, *O' Connor's Child*, st. iv.

Shade—Men are we, and must grieve when even the *shade*

Of that which once was great is passed away.

WORDSWORTH, *Sonnets to National Independence and Liberty*, pt. i. l. 6.

* The two previous lines are quoted in the *Quarterly Review*, No. 209 :—
Ne'er to these chambers, where the mighty rest,
Since their foundation came a nobler guest.

† Oh that I had in the wilderness a lodging-place.—*Jer.* ix. 2.

Shade—*Shade*, unperceived, *so softening into shade*.

THOMSON, *The Seasons*, *Winter*, l. 25.

Shadow—The swan on still St Mary's Lake

Floats double—*swan and shadow*!

WORDSWORTH, *Yarrow Revisited*.

Shadows—What shadows we are, *what shadows we pursue*!

BURKE, *Speech at Bristol on declining the Poll*, 1780.

Shadows—When I recall my youth; what I was then,

What I am now, ye beloved ones all,

It seems as though these were the living men,

And we the coloured *shadows on the wall*. MILNES, *Poems*.

Shadwell—But *Shadwell never deviates into sense*.

DRYDEN, *MacFlecknoe*, l. 20

Shaft—O many a *shaft*, at random sent.

Fools mark the archer little meant!

And many a word at random spoken

May soothe or wound a heart that's broken.

SCOTT, *The Lord of the Isles*, CAN. v. st. 13.

Shake—Would *shake hands with the king* upon his throne,

And think it kindness to his majesty. HALLECK, *Connecticut*.

Shaken—When taken,

To be well shaken.

GEO. COLMAN (the younger), *The Newcastle Apothecary*.

Shakespeare's magic—But *Shakespeare's magic* could not copied be;

Within that circle none durst walk but he.

DRYDEN, *The Tempest*, *Prologue*.

Shakespeare's name—And rival all but *Shakespeare's name* below.

CAMPBELL, *Pleasures of Hope*, pt. i. l. 472.

Shape—Be thy intents wicked or charitable,

Thou comest in *such a questionable shape*,

That I will speak to thee.

SHAKS. *Hamlet*, act i. sc. 4.

Shape—Take any shape but *that*, and my firm nerves

Shall never tremble.

SHAKS. *Macbeth*, act iii. sc. 4.

She—*She was a form of life* and light

That, seen, became a part of sight,

And rose where'er I turned mine eye,

The morning-star of *memory*.

Yes, love, indeed, is light from heaven;

A spark of that immortal fire,

With angels shared, by Allah given,

To lift from earth our low desire. BYRON, *The Giaour*, l. 1127.

She—He raised a mortal to the skies,
She drew an angel down. DRYDEN, *Alexander's Feast*, l. 169.

She—Let this great maxim be my virtue's guide,—
 In part *she is to blame that has been tried* :
 He comes too near that comes to be denied.*
 LADY M. W. MONTAGU, *The Lady's Resolve*.

She—*She's pretty to walk with,*
 And witty to talk with,
 And pleasant, too, to think on. SIR J. SUCKLING, *Brennoralt*.

Shell—The soul of *music slumbers in the shell*,
 Till waked and kindled by the master's spell ;
 And feeling hearts—touch them but rightly—pour
 A thousand melodies unheard before ! ROGERS, *Human Life*.

Shell—But all *n's worthe a nutte shale*.
 GOWER, *Confessio Amantis*, 36.

Shelter—Prostrate the beauteous ruin lies ; and all
 That *shared its shelter* perish in its fall.
 WM. PITT, *Anti-Jacobin*, p. 241.

Shepherd's boy—Here a *shepherd's boy* piping as though he never
 should bee old. SIDNEY, *Arcadia*, bk. i.

Shielded—A *shielded scutcheon blushed with blood* of queens and
 kings. KEATS, *St. Agnes' Eve*.

Shikspur—*Kitty. Shikspur ? Shikspur ? Who wrote it ?* No, I
 never read *Shikspur*.

Lady Bab. Then you have an immense pleasure to come.
 J. TOWNLEY, *High Life below Stairs*, act ii. sc. 1.

Ship—He was the mildest-mannered man
 That ever *scuttled ship* or cut a throat.
 BYRON, *Don Juan*, can. iii. st. 41.

Ships—*Ships, dim-discovered*, dropping from the clouds.
 THOMSON, *The Seasons, Summer*, l. 946.

"The Lady's Resolve" was a fugitive piece, written on a window, by Lady Montagu, after her marriage (1718). The last lines were taken from *Overbury* :—

"In part to blame is she
 Which hath, without consent, been only tried :
 He comes too near that comes to be denied."
A Wife, st. 36.

Shock—Better to sink beneath the shock
Than moulder piecemeal on the rock. BYRON, *The Giaour*, l. 999.

Shoe—But, from the hoop's bewitching round,
Her very shoe has power to wound.
MOORE, fable x. *The Spider and the Bee*.

Shoe—"Where the shoe pinches."*

Shore—Along thy wild and willowed shore.
SCOTT, *The Lay of the Last Minstrel*, can. iv. st. 1.

Show—This world is all a fleeting show,
For man's illusion given;
The smiles of joy, the tears of woe,
Deceitful shine, deceitful flow:
There's nothing true but Heaven.
MOORE, *The World is all a Fleeting Show*.

Shrewsbury—Lord, Lord, how this world is given to lying! I grant
you, I was down, and out of breath, and so was he; but we rose
at an instant, and fought a long hour by *Shrewsbury clock*.
SHAKS. *K. Henry IV*, part i. act v. sc. 4.

Shrine—*Shrine of the mighty!* can it be
That this is all remains of thee? BYRON, *The Giaour*, l. 106.

Shut—"Shut, shut the door, good John," fatigued, I said.
POPE, *Epistle to Dr. Arbuthnot*, l. 1.

Shut—Forbad to wade through slaughter to a throne,
And shut the gates of mercy on mankind.
GRAY, *Elegy in a Country Churchyard*.

Sidney—*Sidney, warbler of poetic prose*.
COWPER, *The Task*, bk. iv. *Winter Evening*.

Sigh—*Sigh no more, ladies, sigh no more:*
Men were deceivers ever;
One foot in sea, and one on shore,
To ðne thing constant never.†
SHAKS. *Much Ado about Nothing*, act ii. sc. 3.

* In the Life of Æmilius Paulus, Plutarch relates the story of a Roman being divorced from his wife. "This person being highly blamed by his friends, who demanded 'Was she not chaste? Was she not fair?' holding out his shoe, he asked them whether it was not new and well made. Yet, added he, none of you can tell where it pinches."

† See also Percy's Reliques, "The Friar of Orders Grey."

Sigh—Implores the *passing tribute of a sigh*.

GRAY, *Elegy in a Country Churchyard*.

Sighed—*Sighed and looked, and sighed again*.

DRYDEN, *Alexander's Feast*, l. 120.

Sighed—*Sighed and looked unutterable things*.

THOMSON, *The Seasons, Summer*, l. 1188.

Sight—Who ever loved that loved not at first sight.*

MARLOWE, *Hero and Leander*.

Sight—And out of mind as soon as out of sight.†

LORD BROOKE, *Sonnets*, son. lvi.

Silence—*Silence is the perfectest herald of joy; I were but little happy if I could say how much*.

SHAKS. *Much Ado about Nothing*, act ii. sc. 1.

Silence—*Silence gives consent*.

FULLER, *Wise Sentences*.

Silence—*Silence is a virtue; marry, 'tis a dumb virtue. I love virtue that speaks, and has a long tongue, like a bell-wether, to lead other virtues after it*.

T. DEKKER and others, *Patient Grissil*, act i. sc. 1.

Silent—*Silent all three went in; about*

All three turn'd, silent, and went out.

CHURCHILL, *Ghost*, bk. ii. l. 807.

Silent—*Spire whose "silent finger points to Heaven."†*

WORDSWORTH, *The Excursion*, bk. vi.

Silk—And ye shall *walk in silk attire*,

And siller hae to spare,

Gin ye'll consent to be his bride,

Nor think o' Donald mair.

MISS BLAIRE OF THACKWOOD, *And ye shall walk, &c.*

Siloa's brook— If Sion-hill

Delight thee more, and *Siloa's brook*, that flowed

Fast by the oracle of God. MILTON, *Paradise Lost*, bk. i. l. 10.

* Quoted by Shakespeare, *As You Like It*, act iii. sc. 5.

† Quam autem sublatus fuerit ab oculis, etiam cito transit a mente.

KEMPS, *Imitation of Christ*, bk. i. 23.

‡ An instinctive taste teaches men to build their churches in flat countries with spire steeples, which, as they cannot be referred to any other object, point up with silent finger to the sky and stars.—COLERIDGE, *The Friend*, No. 14.

Siloam's rill—By cool *Siloam's shady rill*

How sweet the lily grows !

HEBER, *First Sunday after Epiphany*, no. ii.

Silver—Mine is no horse with wings, to gain

The region of the spherul chime ;

He does but drag a rumbling wain,

Cheered by the *silver bells of rhyme*.

C. PATMORE, *Angel in the House*, i.

Simon—The real *Simon pure*.*

CENTLIVRE, *A Bold Stroke for a Wife*, act v. sc 1.

Simplicity—Of manners gentle, of affections mild ;

In wit a man, *simplicity a child*.†

POPE, *Ep. on Gay*.

Sinews— Victuals and ammunition

And money, too, the *sinews of the war*,

Are stored up.‡ BEAUMONT and FLETCHER, *Fair Maid*, act i. sc. 2.

Sinful—A *sinful heart makes feeble hand*.

SCOTT, *Marmion*, can. vi. st. 31.

Singing—For, lo, the winter is past ; the rain is over and gone ;

the flowers appear on the earth ; *the time of the singing of birds is come*, and the voice of the turtle is heard in our land.

The Song of Solomon ii. 11, 12

Sinne—Lord, with what care hast thou begirt us round !

Parents first season us, then schoolmasters

Deliver us to laws ; they send us bound

To rules of reason, holy messengers,

Pulpits and Sundayes, sorrow dogging sinne,

Afflictions sorted, anguish of all sizes ;

Fine nets and stratagems to catch us in ;

Bibles laid open, millions of surprises,

Blessings beforehand, tyes of gratefulnesse,

The sound of glorie ringing in our ears ;

Without our shame, within our consciences,

Angels of grace, eternal hopes and fears :

Yet all these fences and their whole array

One *cunning bosome sinne* blows quite away.

GEORGE HERBERT, *Sinne*.

* The passage occurs in a letter to Obadiah Prim, warning him that an impostor will call upon him dressed as Simon Pure, in order to induce him to kick out the real Simon Pure.

† Her wit was more than man, her innocence a child.

DRYDEN, *Elegy on Mrs. Kilgrew*.

‡ Plutarch says. (Cleomenes, c. 27), " He who first called money the sinew of the state seems to have said this with special reference to war."

Sinned— I am a man
More sinned against than sinning. SHAKS. *K. Lear*, act iii. sc. 2.

Sires— Few sons attain the place
Of their great sires, and most their sires disgrace.
 POPE, *Odyssey*, bk. ii. l. 315.

Sirups— And *lucent sirups*, tinct with cinnamon.
 KEATS, *St. Agnes' Eve*, st. 30.

Spirit— Hark! they whisper; angels say,
Sister spirit, come away! POPE, *The Dying Christian to his Soul*.

Sit— I take possession of man's mind and deed,
 I care not what the sects may brawl;
I sit as God, holding no form of creed,
 But contemplating all. TENNYSON, *Palace of Art*.

Six— Grave Jonas Kyndred, Sybil Kyndred's sire,
 Was *six feet high*, and look'd six inches higher;
 Erect, morose, determin'd, solemn, slow,
 Who knew the man would never cease to know.
 CRABBE, *Tales*, tale vi. ver. 1.

Skin— I am escaped with the *skin of my teeth.* Job xix. 20.

Skirmish— A *skirmish of wit* between them.
 SHAKS. *Much Ado about Nothing*, act i. sc. 1.

Sky— Man is the nobler growth our realms supply,
 And *souls are ripened in our northern sky.*
 MRS. BARBAULD, *The Invitation*.

Sky— A violet by a mossy stone
 Half hidden from the eye!
 Fair as a *star, when only one*
Is shining in the sky. WORDSWORTH, *Lucy*.

Sky— Thy spirit, Independence, let me share;
 Lord of the lion-heart and eagle-eye,
 Thy steps I follow with my bosom bare,
 Nor heed *the storm that howls along the sky.*
 SMOLLETT, *Ode to Independence*.

Sky— The soft blue sky did never melt
 Into his heart; he never felt
 The *witchery of the soft blue sky.*
 WORDSWORTH, *Peter Bell*, pt. i. st. 15.

Slaughter— He is brought as a *lamb to the slaughter.* Isaiah liii. 7.

Slave—Slave of the dark and dirty mine!

What vanity hath brought thee here?

How can I love to see thee shine

So bright whom I have bought so dear?

JOHN LEYDEN, *On an Indian Gold Coin.*

Slave—I would not have a slave to till my ground,

To carry me, to fan me while I sleep,

And tremble while I wake, for all the wealth

That sinews bought and sold have ever earned.

COWPER, *The Task*, bk. ii. *The Timepiece.*

*Slavery—Disguise thyself as thou wilt, still, slavery, said I, still
thou art a bitter draught.* STERNE, *Sent. Journey, The Passport.*

Slaves—Slaves cannot breathe in England; if their lungs

Receive our air, that moment they are free;

They touch our country and their shackles fall.*

COWPER, *The Task*, bk. ii. *The Timepiece.*

Sleep—O magic sleep! O comfortable bird

That broodest o'er the troubled sea of the mind

Till it is hushed and smooth!

KEATS, *Endymion.*

Sleep—Sleep breathes at last from out thee,

My little, patient boy.

LEIGH HUNT, *To T. L. H.*

*Sleep—Now blessings light on him that first invented sleep! it covers
a man all over, thoughts and all, like a cloak; it is meat for the
hungry, drink for the thirsty, heat for the cold, and cold for the
hot.*

CERVANTES, *Don Quixote*, pt. ii. ch. 67.

Sleep—He giveth his beloved sleep.

Psalm cxxvii. 2.

Sleep—And sleep in dull, cold marble.

SHAKS. *K. Henry VIII*, act iii. sc. 2.

Sleep—Six hours in sleep, in law's grave study six,

Four spend in prayer, the rest on nature fix.

Translation of Lines quoted by Sir Edward Coke.

Sleep—Thou hast been called, O sleep! the friend of woe;

But 'tis the happy that have called thee so.

R. SOUTHEY, *The Curse of Kehama*, can. xv.

Sleep—Sleep the sleep that knows not breaking,

Morn of toil, nor night of waking.

SCOTT, *The Lady of the Lake*, can. i. st. 31.

* Servi peregrini, ut primum Gallie fines penetraverint eodem momento liberi sunt.—*Bodinus*, lib. i. cap. 5.

Sleep—Tired Nature's sweet restorer, balmy sleep!

YOUNG, *Night Thoughts*, night i. l. 1.

Sleep—Sleepless themselves to give their readers sleep.

POPE, *The Dunciad*, bk. i. l. 94.

Sleep—

Yon sun,

Lights it the great alone? Yon silver beams,

Sleep they less sweetly on the cottage thatch

Than on the dome of kings?

SHELLEY, *Queen Mab*, iii. l. 226.

Sleep—Soon the shroud shall lap thee fast,

And the sleep be on thee cast

That shall ne'er know waking.

SCOTT, *Guy Mannering*, ch. xxvii.

Sleeps—

Sweet tastes have sour closes;

And he repents on thorns that sleeps in beds of roses.

QUARLES, *Emb.* bk. i. no. 7.

Slept—For aye unsought—for slept among his ashes cold.

KEATS, *St. Agnes' Eve*.

Slide—Slide comfortably away sad hours.

LADY R. RUSSELL, *Letter XVII*, to Dr. Fitzwilliam.

Slippery—And he that stands upon a slippery place

Makes nice of no vile hold to stay him up.

SHAKS. *K. John*, act iii. sc. 4.

Slow—This mournful truth is everywhere confessed,

Slow rises worth by poverty depressed. JOHNSON, *London*, l. 176.

Slow—Slow and steady wins the race.

LLOYD, *Fables, Hare and Tortoise*.

Sluggard—Go to the ant, thou sluggard; consider her ways, and

be wise.

Prov. vi. 6.

Sluggard—'Tis the voice of the sluggard; I heard him complain,

"You have waked me too soon, I must slumber again."

WATTS, *The Sluggard*.

Small—Think nought a trifle, though it small appear;

Small sands the mountain, moments make the year,

And trifles life.

YOUNG, *Love of Fame*, sat. vi. l. 208.

Small—Compare great things with small.

VIRGIL, *Georgics*, bk. iv. l. 176. MILTON, *Paradise Lost*,

bk. ii. l. 521. COWLEY, *The Motto*. TICKELL, *Poem on*

Hunting. POPE, *Windsor Forest*.

Small—In *small proportions we just beauties see*,
And in short measure life may perfect be.

B. JONSON, *Underwoods*.

Smallest—The *smallest worm will turn*, being trodden on.

SHAKS. *K. Henry VI*, part iii. act ii. sc. 2.

Smell—The rankest compound of *villanous smell* that ever offended nostril.

SHAKS. *Merry Wives of Windsor*, act iii. sc. 5.

Smells—O my offence is rank, it *smells to Heaven*.

SHAKS. *Hamlet*, act iii. sc. 3.

Smile—My tables, my tables,—meet it is I set it down,
That one may smile, and *smile*, and *be a villain*.

Ibid. act i. sc. 5.

Smile—Without the *smile from partial beauty won*,
O what were man?—a world without a sun.

CAMPBELL, *Pleasures of Hope*, pt. ii. l. 21.

Smile—The *slow wise smile* that round about

His dusty forehead drily curled

Seemed half within and half without,

And full of dealings with the world.

TENNYSON, *Miller's Daughter*

Smiles—

Smiles from reason flow,

To brute denied, and are of love the food.*

MILTON, *Paradise Lost*, bk. ix. l. 239.

Smote—Love took up the harp of life, and smote on all its chords
with might;

Smote the chord of self, that, trembling, passed in music out of
sight.

TENNYSON, *Locksley Hall*.

So—*So many worlds*, so much to do,
So little done, such things to be.

TENNYSON, *In Memoriam*, lxxii.

Soft—I own the *soft impeachment*.

•

SHERIDAN, *The Rivals*, act v. sc. 3.

Solemn—And when this *solemn mockery* is o'er.†

IRELAND, *Vortigern*, act iii.

* Quoted by Steele in *The Guardian*, No. 29.

† It was this line, pronounced by the actor with a sneering vehemence, to mark his (Kemble's) disbelief in the authenticity of the play, that led to the discovery of the forgery.

Solitary—Be not solitary, be not idle.

BURTON, *Anat. Mel.* conclusion.

*Some—A ball now issues through the airy tides,
(Some fairy winged it, and some demon guides!)
Parts the fine locks her graceful head that deck,
Wounds her fair car and sinks into her neck.*

DARWIN, *Loves of the Plants.*

*Some—Some said, "John, print it," others said, "Not so;"
Some said, "It might do good," others said, "No."*

BUNYAN, *Apology for his Book.*

*Some—Some village Hampden, that, with dauntless breast,
The little tyrant of his fields withstood;
Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.*

GRAY, *Elegy in a Country Churchyard.**

*Sometimes—Here thou, great Anna! whom three realms obey,
Dost sometimes counsel take—and sometimes tea.*

POPE, *Rape of the Lock*, can iii. l. 7.

Son—Every one is the son of his own works.

† CERVANTES, *Don Quixote*, pt. i. bk. i. chap. 4.

*Son—And all to leave what with his toil he won
To that unfeathered two-legged thing, a son.*

DRYDEN, *Absalom and Achitophel*, pt. i. l. 169.

Song—Stretched metre of an antique song.

SHAKS. *Sonnets*, son. xvii.

*Song—Thou hast no sorrow in thy song,
No winter in thy year.*

J. LOGAN, *To the Cuckoo.*

*Song—I never heard the old song of Percy and Douglas that I
found not my heart moved more than with a trumpet.*

SIR PHILIP SIDNEY, *The Defence of Poesy.*

*Song—Soft words, with nothing in them, make a song.**

WALLER, *To Creech*, l. 10.

*How many a rustic Milton has passed by,
Stifling the speechless longings of his heart,
In unremitting drudgery and care!
How many a vulgar Cato has compelled
His energies, no longer tameless then,
To mould a pin, or fabricate a nail.*

SHELLEY, *Mab*, sect. 5.

Sophonisba—O *Sophonisba*! *Sophonisba*, O!*

THOMSON, *Sophonisba*, act iii. sc. 2.

Sorrow—This house is to be let, for life or years;

Her rent is sorrow, and her income tears.

Cupid, 't has long stood void; her bills make known;

She must be dearly let, or let alone.

FRANCIS QUARLES, *Emblems*, bk. ii. 10.

Sorrow—There came a man, making his hasty moan

Before the sultan Mahmoud on his throne,

And crying out, "*My sorrow is my right*,
And I *will* see the sultan, and to-night." L. HUNT, *Mahmoud*.

Sorrow—*Sorrow more beautiful* than beauty's self.

KEATS, *Hyperion*.

Sorrow—But *sorrow returned with the dawning of morn*,

And the voice in my dreaming ear melted away.

CAMPBELL, *The Soldier's Dream*.

Sorrow—*Some natural sorrow*, loss, or pain,

That has been, and may be again.

WORDSWORTH, *The Solitary Reaper*.

Sorrows—

Here I and sorrows sit;

Here is my throne: bid kings come bow to it.

SHAKS. *King John*, act iii. sc. 1.

Soul—*A happy soul*, that all the way

To heaven hath a summer's day.

R. CRASHAW, *In Praise of Lessius' Rule of Health*.

Soul—Every subject's duty is the king's; but every subject's
soul is his own. SHAKS. *K. Henry V*, act iv. sc. 1.

Soul—For what is a man profited, if he shall gain the whole world,
and *lose his own soul*? *Matt. xvi. 26*.

Soul—O God! it is a fearful thing

To see the human *soul takè wing*

In any shape, in any mood. BYRON, *Prisoner of Chillon*, st. viii.

Soul—And I will say to my soul, *Soul, thou hast much goods* laid
up for many years; take thine ease, eat, drink, and be merry.

Luke xii. 19.†

* The line was altered, after the second edition, to,—

"O, *Sophonisba*! I am wholly thine."

† See also *Eccles. viii. 15*.

Soul—O love, O fire! once he drew
 With one long kiss my whole *soul* through
My lips, as sunlight drinketh dew. TENNYSON, *Fatima*, st. 3.

Soul—That *unlettered, small-knowing soul*.
 SHAKS. *Love's Labour's Lost*, act i. sc. 1.

Soul—Thy *soul* was like a star, and dwelt apart.
 WORDSWORTH, *Son. to Nat. Independ. and Liberty*, bk. lxiv.

Soul— He had kept
 The *whiteness of his soul*.* and thus men o'er him wept.
 BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 57.

Soul—Heart on her lips, and *soul* within her eyes,
 Soft as her clime, and sunny as her skies. BYRON, *Beppo*, st. 45.

Soul— *There lives and works*
A soul in all things; and that soul is God.†
 COWPER, *The Task*, bk. vi. l. 184.

Soul's sunshine—The *soul's calm sunshine* and the heartfelt joy.
 POPE, *Essay on Man*, ep. iv. l. 164.

Souls—Why, *all the souls that were, were forfeit once*,
 And He that might the vantage best have took
 Found out the remedy.
 SHAKS. *Measure for Measure*, act ii. sc. 2.

Sound—And *sound shall triumph over sense*.
 COWPER, *Conversation*.

Source—Ope the sacred *source of sympathetic tears*.
 GRAY, *The Progress of Poesy*, pt. iii. st. 1.

Soweth—Whatsoever a man *soweth, that shall he also reap*.
 Gal. vi. 7.

Sown—For they have *sown the wind*, and they shall reap the
 whirlwind. HOSEA viii. 7.

Spark—Vital *spark of heavenly flame*,
 Quit, O quit this mortal frame!
 POPE, *The Dying Christian to his Soul*.

Spark—Bright gem, instinct with music, *vocal spark*.
 WORDSWORTH, *A Morning Exercise*.

* Whiteness of name.—BEAUMONT and FLETCHER, *Elder Brother*, act iv.
 Nature is but a name for an effect
 Whose cause is God. COWPER, *Task*, bk. vi. l. 228.

Sparks—Yet man is born unto trouble, as the *sparks fly upward*.
Job v. 7.

Sparrow—There is a special providence in the fall of a sparrow.
SHAKS. *Hamlet*, act v. sc. 2.

Sparrow—Who sees with equal eye, as God of all,
A hero perish, or a sparrow fall,
Atoms or systems into ruin hurled,
And now a bubble burst, and now a world.
POPE, *Essay on Man*, ep. i. l. 81.

Sparrow—Pla ce bo,
Who is there who ?
Di le xi,
Dame Marjery ;
Fa re my my,
Wherfor and why, why ?
For the soule of *Philip Sparow*,
That was late slaine at Carrow.

JOHN SKELTON, *Boke of Philip Sparow*, l. 1.

Speak—Not to speak it profanely. SHAKS. *Hamlet*, act iii. sc. 2.

Speak—I come not, friends, to steal away your hearts ;
I am no orator, as Brutus is,
. I only speak right on.
SHAKS. *Julius Cæsar*, act iii. sc. 2.

Spectator—The tame spectator of another's woe.
HOOLE'S METASTASIO, *Demophoon*.

Speech—Speech is silvern, silence is golden. A Dutch Proverb.

Speech—Thought is deeper than all speech ;
Feeling deeper than all thought ;
Souls to souls can never teach
What unto themselves was taught. C. P. CRANCH, *Stanzas*.

Speech—"Speech was given to man to disguise his thoughts."*

Sphere—Two stars keep not their motion in one sphere.
SHAKS. *K. Henry IV*, part i. act v. sc. 4.

* Ils n'employent les paroles que pour déguiser leur pensées.
VOLTAIRE, *Dialogue xiv. Le Chapon et la Poularde*.

When Harel wished to put a joke or witticism into circulation, he was in the habit of connecting it with some celebrated name, on the chance of reclaiming it if it took. Thus he assigned to Talleyrand, in the "Nain Jaune," the phrase, "Speech was given to man to disguise his thoughts."—FOURNIER, *L'Esprit dans l'Histoire*.

Spiders—I've lately had two *spiders*

Crawling upon my startled hopes.

Now, though thy friendly hand has brushed 'em from me,

Yet still they crawl offensive to my eyes;

I would have some kind friend to tread upon 'em.

COLLEY CIBBER, *Richard III*, altered, act iv. sc. 3.

Spirit—Heard melodies are sweet, but those unheard

Are sweeter; therefore, ye soft pipes, play on;

Not to the sensual ear, but, more endeared,

Pipe to the *spirit ditties of no tone.*

KEATS, *Ode to a Grecian Urn*.

Spirit—There's nothing ill can dwell in such a temple:

If the *ill spirit have so fair a house*,

Good things will strive to dwell with 't.

SHAKS. *Tempest*, act i. sc. 2.

Spirit—The *spirit walks of every day* deceased.

YOUNG, *Night Thoughts*, night ii. l. 180.

Spirit—This morning, like the *spirit of a youth*

That means to be of note, begins betimes.

SHAKS. *Antony and Cleopatra*, act iv. sc. 4.

Spirit—A *wounded spirit who can bear?*

Prov. xviii. 14.

Spirits—

Spirits, when they please,

Can either sex assume, or both.

MILTON, *Paradise Lost*, bk. i. l. 423.

Spite—Yes, social friend, I love thee well,

In learned doctor's spite;

Thy clouds all other clouds dispel,

And lap me in delight.

CHARLES SPRAGUE, *To my Cigar*.

Spite—And force them, though it was in *spite*

Of nature and their stars, to write.

BUTLER, *Hudibras*, part i. can. i. l. 647.

Spleen—There is a luxury in self-dispraise;

And inward self-disparagement affords

To meditative spleen a grateful feast.

WORDSWORTH, *The Excursion*, bk. iv.

Splendid—She seemed a *splendid angel newly drest*,

Save wings, for heaven:—Porphyro grew faint;

She knelt, so pure a thing, so free from mortal taint.

KEATS, *St. Agnes' Eve*.

Splendid—By Heaven ! it is a *splendid sight to see*,
For one who hath no friend, no brother there.

BYRON, *Childe Harold's Pilgrimage*, can. i. st. 40.

Splenetic—For, though I am not *splenetic and rash*,
Yet have I something in me dangerous.

SHAKS. *Hamlet*, act v. sc. 1.

Spoils—They see nothing wrong in the rule that *to the victors*
belong the spoils of the enemy.

Speech in the United States Senate, January 1832.

Sponge—To drink no more than a sponge.

RABELAIS, *Works*, bk. i. chap. 8.

Spoon—He must have a long spoon that must eat with the devil.

SHAKS. *Com. Errors*, act. iv. sc. 3.

Spread—Masters, *spread yourselves*.

SHAKS. *Midsummer-Night's Dream*, act i. sc. 2.

Spring—And the Spring comes slowly up this way.

COLERIDGE, *Christabel*, pt. 1.

Spring—When Spring unlocks the flowers to paint the laughing soil.

HEBER, *Seventh Sunday after Trinity*.

Springs—*Springs to catch woodcocks.**

SHAKS. *Hamlet*, act i. sc. 3.

Square—If you choose to represent the various parts in life by
holes upon a table, of different shapes,—some circular, some tri-
angular, some square, some oblong,—and the persons acting
these parts by bits of wood of similar shapes, we shall generally
find that the triangular person has got into the square hole, the
oblong into the triangular, and a square person has squeezed him-
self into a round hole.

SYDNEY SMITH, *W. W.* p. 229.

Staff—Thy rod and thy staff they comfort me. *Psalms* xxiii. 4.

Stage—The stage darkened as the curtain fell.

SCOTT, *Life of Swift*.

Stage—*Lo*, where the stage, the poor, degraded stage,
Holds its warped mirror to a gaping age.

CHARLES SPRAGUE, *Curiosity*.

Stage—Superfluous lags the veteran on the stage.

JOHNSON, *Vanity of Human Wishes*, l. 206.

Stage—I hold the world but as the world, Gratiano;

A stage, where every man must play a part.

SHAKS. *Mr. hunt of Venice*, act i. sc. 1.

Stage—

All the world's a *stage*,*

And all the men and women merely players;

They have their exits, and their entrances,

And one man in his time plays many parts,

His acts being seven ages.

SHAKS. *As You Like It*, act ii. sc. 1.

Stairs—Perhaps it was right to dissemble your love,

But—why did you *kick me down stairs*?

I. BICKERSTAFF, *'Tis well it's no Worse*.

Stalk—*Maidens withering on the stalk.*

WORDSWORTH, *Personal Talk*, st. 1.

Stand—They also serve who only *stand and wait*.

MILTON, *Sonnets*, son. xxi.

Stand—*Stand not upon the order of your going,*

But go at once.

SHAKS. *Macbeth*, act iii. sc. 4.

Stands—*Stands Scotland where it did?*

Ibid. act iv. sc. 8.

Star—But He is risen, a *later star of dawn*.

WORDSWORTH, *A Morning Exercise*.

Starry—That gems the *starry girdle of the year*.

CAMPBELL, *Pleasures of Hope*, part ii. l. 194.

Stars—Men at some time are masters of their fates;

The fault, dear Brutus, *is not in our stars*,

But in ourselves, that we are underlings.

SHAKS. *Julius Cesar*, act i. sc. 2.

Stars—Oh, she is fairer than the evening air,

Clad in the beauty of a thousand stars.

MARLOWE, *Faustus (to Helen of Greece)*.

Started—And then it *started like a guilty thing*

Upon a fearful summons.

SHAKS. *Hamlet*, act i. sc. 1.

State—*What constitutes a state?*

SIR WILLIAM JONES, *Ode in Imitation of Alcaeus*.

* *Mundus universus exercet histrionem.*—PETRONIUS ARBITER.

State's will—And sovereign law,—that *state's* collected will,—
 O'er thrones and globes elate,
 Sits empress, crowning good, repressing ill.

SIR WILLIAM JONES, *Ode in Imitation of Alcæus*.

States— Take away the sword,
States can be saved without it; bring the pen!

E. B. LYTON, *Richelieu*, act ii. sc. 2.

Stay—*Stay*, oh stay,
 Joy so seldom wears a chain
 Like this to-night, that oh, 'tis pain,
 To break its links so soon. MOORE, *Songs*, *Fly not yet*.

Stayed—Or with a finger *stayed* *Ixion's wheel*. KEATS, *Hyperion*.

Steady—*Steady! steady! the masses of men*
 Wheel, and fall in, and wheel again
 Softly as circles drawn with pen.

LEIGH HUNT, *Captain Sword and Captain Pen*.

Steal—"Steal my thunder." *

Steal—I like the part you stole the best:

Take courage, man, and *steal* the rest. *Epigrams*, 1720.

Steal—Years, following years, steal something every day;
 At last they *steal us from ourselves away*.

POPE, *Horace*, bk. ii. ep. ii. l. 72.

Steel—I'm armed with more than *complete steel*,†
 The justice of my quarrel. *Lust's Dominion*.

Steel—*My man's as true as steel*.

SHAKS. *Romeo and Juliet*, act ii. sc. 4.

Steeple—A man may cry Church! Church! at every word,

With no more piety than other people;

A daw's not reckoned a religious bird

Because it *keeps a-cawing from a steeple*.

HOOD, *Ep. to Rae Wilson, Esq.*

* D'Israeli says, "The actors refused to perform one of John Dennis's tragedies to empty houses, but they retained some excellent thunder which Dennis had invented; it rolled one night when Dennis was in the pit, and it was applauded. Suddenly starting up, he cried to the audience, 'By —, they won't act my tragedy, but they steal my thunder.'"—*Calamities of Authors*.

What may this mean,
 That thou, dead corse, again in *complete steel*,
 Revisit'st thus the glimpses of the moon?

SHAKS. *Hamlet*, act i. sc. 4.

Steeple—At leaving even the most unpleasant people
And places, one keeps *looking at the steeple*.

BYRON, *Don Juan*, can. ii. st. 14.

Step—One *step above the sublime* makes the ridiculous, and one
step above the ridiculous makes the sublime again.*

THOS. PAINE, *Age of Reason*, part ii. ad fin. (note).

Stephen—As *Stephen Sly*, and old John Naps of Greece,
And Peter Turf and Henry Pimpernell;
And twenty more such names and men as these,
Which never were, nor no man ever saw.

SHAKS. *Taming of the Shrew*, Induction, sc. ii.

Still—*Still achieving, still pursuing*,

Learn to labour and to wait. LONGFELLOW, *A Psalm of Life*.

Still—A *still small voice*.

1 *Kings* xix. 12.

Still—A *still small voice* spake unto me,

Thou art so full of misery,

Were it not better not to be?

TENNYSON, *Two Voices*.

Still—*Still to be neat*, still to be drest

As you were going to a feast.

BEN JONSON, *The Silent Woman*, act i. sc. 5.

Stir—

The fretful stir

Unprofitable, and the fever of the world,

Have hung upon the beatings of my heart.

WORDSWORTH, *Tintern Abbey*.

Stoic—A *stoic of the woods*—a man without a tear.

CAMPBELL, *Gertrude*, pt. i. st. 23.

Stomach—

He was a man

Of an *unbounded stomach*.

SHAKS. *K. Henry VIII*, act iv. sc. 2.

Stomach's sake—Drink no longer water, but use a *little wine for thy stomach's sake*.

1 *Tim.* v. 23.

Stone—The *stone that is rolling can gather no moss*,

For master and servant oft changing is loss.

TUSSEK, *Five Hundred Points of Good Husbandry*.

Stone—"To leave no stone unturned."†

* Probably the original of the celebrated *mot* given both to Napoleon and to Talleyrand, "Du sublime au ridicule il n'y a qu'un pas."

† This may be traced to a response of the Delphic Oracle, given to Polycrates, as the best means of finding a treasure buried by Xerxes' general, Mardonius, on the field of Plataeæ. The Oracle replied, Πάντα Νέον εἶναι, *Turn every stone*.

Stone—Thus let me live, unseen, unknown,
 Thus unlamented let me die ;
 Steal from the world, and not a stone
 Tell where I lie. POPE, *Ode on Solitude*.

Stood—So stood *Eliza* on the wood-crowned height,
 O'er Minden's plain, spectatress of the fight.
 Sought with bold eye amid the bloody strife
 Her dearer self, the partner of her life.
DARWIN, *Loves of the Plants*.

Stories—Three stories high, long, dull, and old,
 As great lord's stories often are.
GEO. COLMAN (the younger), *The Maid of the Moor*.

Story—Story? God bless you, I have none to tell, sir!
CANNING, *Needy Knife-Grinder*.

Straining—Straining harsh discords and unpleasing sharps.
SHAKS. *Romeo and Juliet*, act iii. sc. 5.

Stranger—I have been a stranger in a strange land. Exod. ii. 22.

Strawberries—We may say of angling as Dr. Boteler said of strawberries : " Doubtless God could have made a better berry, but doubtless God never did : " and so, if I might be judge, God never did make a more calm, quiet, innocent recreation than angling. IZAAB WALTON, *The Complete Angler*, pt. i. ch. 5.

Streamlet—No check, no stay this streamlet fears :
 How merrily it goes !
 'Twill murmur on a thousand years,
 And flow as now it flows. WORDSWORTH, *The Fountain*.

Streets—There is a lion in the way ; a lion is in the streets.
Prov. xxvi. 13.

Strength—The king's name is a tower of strength.
SHAKS. *K. Richard III*, act v. sc. 3.

Strife—From the strife of tongues. Psalm xxxi. 20.

Striving—Striving to better, oft we mar what's well.
SHAKS. *King Lear*, act i. sc. 4.

Strolling—The strolling tribe, a despicable race.
CHURCHILL, *Apology*, l. 206.

Strove—I strove with none, for none was worth my strife :
 Nature I loved, and after Nature, Art ;
 I warmed both hands before the fire of life :
 It sinks, and I am ready to depart.
W. S. LANDOR, *Last Leaves*.

Struggling—Stiff-holden shields, far-piercing spears, keen blades,
Struggling, and blood, and shrieks. KEATS, *Endymion*.

Strutted—*Strutted, looked big, and swaggered more*
 Than over hero did before. CHURCHILL, *Ghost*, bk. iii. l. 471.

Stubborn—Arm the obdured breast
 With *stubborn patience*, as with triple steel.
 MILTON, *Paradise Lost*, bk. ii. l. 568.

Study—By *labour and intent study* (which I take to be my portion
 in this life), joined with the strong propense of nature, I might
 perhaps leave something so written to aftertimes as they should
 not willingly let it die.

MILTON, *The Reason of Church Government*, bk. ii.

Stuff—Dost thou love life? then do not squander time; for that
 is the *stuff life is made of.* BEN. FRANKLIN, *Poor Richard*.

Successful—What can they see in the longest line in Europe save
 that it runs back to a *successful soldier*? *
 SCOTT, *Woodstock*, vol. ii. p. 371.

Such—*Such mistress, such Nan,*
Such master, such a man.
 TUSSEER, *Five Hundred Points of Good Husbandry*, ch. 38.

Suffer—*Those who inflict must suffer*; for they see
 The work of their own heart, and they must be
 Our chastisement or our recompense.
 SHELLEY, *Julian and Maddalo*.

Suffer—Know how *sublime* a thing it is
To suffer and be strong. LONGFELLOW, *The Light of Stars*.

Suit—Lightly from fair to fair he flew,
 And loved to plead, lament, and sue;
Suit lightly won, and short-lived pain,
 For monarchs seldom sigh in vain.
 SCOTT, *Marmion*, can. v. st. 2.

Suit—Forget not yet when first began
 The weary life ye know, since whan
The suit, the service none tell can;
 Forget not yet!
 SIR THOMAS WYATT (1503-1542).

* Le premier qui fut roy fut un soldat heureux.—RACINE.

Sullein—That cursed man, low sitting on the ground,
Musing full sadly in his *sullein mind*.

SPENSER, *Faerie Queene*, bk. i. can. ix. st. 36.

Sullenness—In those vernal seasons of the year, when the air is calm and pleasant, it were an injury and *sullenness against Nature* not to go out and see her riches, and partake in her rejoicing with heaven and earth.

MILTON, *Of Education*.

Sum—"Poor deer," quoth he, "thou mak'st a testament,
As worldlings do, *giving thy sum of more*
To that which had too much."

SHAKS. *As You Like It*, act ii. sc. 1.

Sun—There is *no new thing under the sun*. *Eccles. i. 9.*

Sun—But unto you that fear my name shall the *Sun of righteousness arise* with healing in his wings. *Mal. iv. 2.*

Sun—The *sun*, though it *passes through dirty places*, yet remains as pure as before.

BACON, *Advancement of Learning*, bk. ii. chap. 2.

Sun—Truly the light is sweet, and a *pleasant thing it is for the eyes to behold the sun*. *Eccles. xi. 7.*

Sun—Men shut their doors against the *setting sun*.

SHAKS. *Timon of Athens*, act i. sc. 2.

Sun—To *sun myself in Huncamunca's eyes*.

FIELDING, *Tom Thumb*, act i. sc. 2.

Sunbeams—I hate to learn the ebb of time

From yon dull steeples drowsy chime

Or mark it as *the sunbeams crawl*

Inch after inch along the wall.

SCOTT, *The Lady of the Lake*, can. vi. st. 24.

Sunday—Does not *divide the Sunday from the week*.

SHAKS. *Hamlet*, act i. sc. 1.

Sunday—E'en *Sunday shines no Sabbath-day to me*.

POPE, *Ep. to Dr. Arbuthnot*, l. 12.

Sunflower—No, the heart that has truly loved never forgets,

But as truly loves on to the close!

As the *sunflower turns on her god*, when he sets,

The same look which she turned when he rose.

MOORE, *Believe me, if all those endearing, &c.*

Sunium's steep—Place me on *Sunium's marbled steep*,

Where nothing, save the waves and I,

May hear our mutual murmurs sweep;

There, *swan-like*, let me sing and die.

BYRON, *Don Juan*, can. iii. st. lxxxvi. v. 16.

Sunny—A love that took an early root,

And had an early doom,

Like trees that never grow to fruit,

And early shed their bloom.

Like *ships that sailed for sunny isles*,

But never came to shore!

ANONYMOUS, *Love*.

Sunny—With spots of *sunny openings*, and with nooks

To lie and read in, sloping into brooks.

LEIGH HUNT, *The Story of Rimini*.

Sunshine—The *sunshine broken in the rill*,

Though turned astray, is sunshine still.

MOORE, *Lalla Rookh*, *The Fire-Worshippers*

Sunshine—The tear forgot as soon as shed,

The *sunshine, of the breast*.

GRAY, *On a Distant Prospect of Eton College*.

Supped—I have *supped full with horrors*.

SHAKS. *Macbeth*, act v. sc. 6.

Surgical—It requires a *surgical operation* to get a joke well into a *Scotch understanding*.

Their only idea of wit, or rather that inferior variety of this electric talent which prevails in the North, and which, under the name of WUT, is so infinitely distressing * to people of good taste, is laughing immoderately at stated intervals.

SYDNEY SMITH, *Memoir*.

Swashing—We'll have a *swashing* and a martial *outside*.

SHAKS. *As You Like It*, act i. sc. 2.

Swear—Odds life! must one *swear to the truth of a song*?

PRIOR, *A Better Answer*.

Swear—*Romeo*. Lady, by yonder blessed moon I swear, *

That tips with silver all these fruit-tree tops—

Juliet. O, *swear not by the moon, the inconstant moon*,

That monthly changes in her circled orb,

Lest that thy love prove likewise variable.

SHAKS. *Romeo and Juliet*, act ii. sc. 2.

* Sydney Smith was fond of this expression, and used it frequently

Sweet—*Sweet day, so cool, so calm, so bright,*
The bridal of the earth and sky. GEO. HERBERT, *Virtue*.

Sweet—*Sweet spring, full of sweet days and roses,*
A box where sweets compacted lie. *Ibid.*

Sweet—There's a *sweet little cherub* that sits up aloft,
To keep watch for the life of poor Jack. DIBDIN, *Poor Jack*.

Sweet—*Sweet swan of Avon!*
BEN JONSON, *To the Memory of Shakespeare*.

Sweetness—And ever, against eating cares,
Lap me in soft Lydian airs,
Married to immortal verse,
Such as the meeting soul may pierce
In notes, with many a winding bout
Of linked *sweetness* long drawn out. MILTON, *L' Allegro*, l. 135.

Sweets—*Sweets to the sweet.* SHAKS. *Hamlet*, act v. sc. 1.

Sweets—A *wilderness of sweets.* MILTON, *Par. Lost*, bk. v. l. 294.

Swinish—The *swinish multitude.* BURKE, *On the French Revolution*.

Sidneian—*Sidneian showers* of sweet discourse.
CRASHAW, *In praise of Lessius' Rule of Health*.

Syllables—*Syllables govern the world.* SELDEN, *Power*.

Sylvia—Except I be by *Sylvia in the night,*
There is no music in the nightingale.
SHAKS. *Two Gentlemen of Verona*, act iii. sc. 1.





TAKE—TALE.



TAKE—Take her up tenderly,
Lift her with care,
Fashioned so slenderly,
Young and so fair!

HOOD, *The Bridge of Sighs*.

Take—"Heat, ma'am," said I to Mrs. Jones, "it was so dreadful here, that I found there was nothing left for it but to take off *my flesh and sit in my bones*."

SYD. SMITH, *W. W.* p. 334.

Take—The bell strikes one: we *take no note of time*

But from its loss. YOUNG, *Night Thoughts*, night i. l. 55.

Take—"There, take (says Justice), *take ye each a shell* :

We thrive at Westminster on fools like you :

'Twas a fat oyster—live in peace—adieu."

POPE, *Verbatim from Boileau*.

Tale—I cannot tell how the truth may be ;

I say the *tale as 'twas said to me*.

SCOTT, *The Lay of the Last Minstrel*, can. ii. st. 22.

Tale—A *schoolboy's tale*, the wonder of an hour !

BYRON, *Childe Harold's Pilgrimage*, can. 4i. st. 2.

Tale—We spend our years as a *tale that is told*. Ps. xc. 9.

Tale—And *thereby hangs a tale*.*

SHAKS. *Taming of the Shrew*, act iv. sc. 1.

* *Othello*, act iii. sc. 1. *Merry Wives of Windsor*, act i. sc. 4. *As You Like It*, act ii. sc. 7.

Talk—Consider, I'm a peer of the realm, and *I shall die if I don't*
think. REYNOLDS, *The Dramatist*, act ii. sc. 2.

Talk—They never taste who always drink;
They always talk who never think.
 PRIOR, *On a Passage in the Scaligeriana*.

Task—But now my *task is smoothly done*,
 I can fly, or I can run. MILTON, *Comus*, l. 1012.

Tea—*Tea! thou soft, thou sober, sage, and venerable liquid*; thou
 female tongue-running, smile-smoothing, heart-opening, wink-
 tipping cordial, to whose glorious insipidity I owe the happiest
 moment of my life, let me fall prostrate.
 CIBBER, *Lady's Last Stake*, act i. sc. 1.

Tears—The rain of heaven, and their own bitter tears,
Tears and the careless rain of heaven, mixt
 Upon their faces. TENNYSON, *Aylmer's Field*.

Tears—Some *natural tears they dropt*, but wiped them soon.
 MILTON, *Paradise Lost*, bk. xii. l. 645.

Tears—What! tears, my good old friend!
Gonz. But *tears of joy.*
 CONGREVE, *Mourning Bride*, act i. sc. 4.

Tears—And often did *beguile her of her tears.*
 SHAKS. *Othello*, act i. sc. 3.

Tears—My *tears* must stop, for every drop
Hinders needle and thread. HOOD, *Song of the Shirt*.

Tears— The *big round tears*
 Cours'd one another down his innocent nose
In piteous chase. SHAKS. *As You Like It*, act ii. sc. 1.

Tears—If you have *tears, prepare to shed* them now.
 SHAKS. *Julius Caesar*, act iii. sc. 2.

Tears—Thrice he assayed, and thrice, in spite of scorn,
Tears, such as Angels weep, burst forth.
 MILTON, *Paradise Lost*, bk. i. l. 619.

Tears—To me the meanest flower that blows can give
 Thoughts that do often lie *too deep for tears.*
 WORDSWORTH, *Intimations of Immortality*, st. 11.

Tell—*Tell me, my soul*, can this be death?
 POPE, *The Dying Christian to his Soul*.

Temper—Oh ! blessed with *temper*, whose unclouded ray
Can make to-morrow cheerful as to-day.

POPE, *Moral Essays*, ep. ii. l. 287.

Tempestuous—A winning wave deserving note,
In the *tempestuous petticoat*. HERRICK, *Delight in Disorder*.

Ten—These equal syllables alone require,
Though oft the ear the open vowels tire,
While expletives their feeble aid do join,
And *ten low words* oft creep in one dull line.

POPE, *Essay on Criticism*, pt. ii. l. 144.

Ten—*Ten years ago, ten years ago*,
Life was to us a fairy scene,
And the keen blasts of worldly woe
Had scared not then our pathway green.

ALARIC A. WATTS, *Songs*.

Tenor—Along the cool sequestered vale of life,
They kept the noiseless *tenor of their way*.

GRAY, *Elegy in a Country Churchyard*.

Tented—In the *tented field*.

SHAKS. *Othello*, act i. sc. 3.

Text—*Haunting, a holy text*, and still to that
Returning, as the bird returns at night.

TENNYSON, *Enoch Arden*.

Thames—When flowing cups run swiftly round

With no *allaying Thames*,
Our careless heads with roses bound,
Our hearts with loyal flames.

LOVELACE, *To Althea*.

Thanked—When I'm not *thank'd at all*, I'm *thank'd enough* :
I've done my duty, and I've done no more.

FIELDING, *Tom Thumb*.

The—Then none was for a party ;
Then all were for the state ;
Then the great man helped the poor,
And the poor man loved the great ;
Then lands were fairly portioned ;
Then spoils were fairly sold ;
The Romans were like brothers
In the brave days of old.

MACAULAY, *Lays*.

Theban—I'll talk a word with this same learned *Theban* :
What is your study ?

SHAKS. *King Lear*, act iii. sc. 4.

They—*They laugh that win*.

SHAKS. *Othello*, act iv. sc. 1.

They—Similes are like songs in love :

They much describe, they nothing prove.

PRIOR, *Alma*, can. iii. l. 314.

Thief—In holy anger, and pious grief,
He solemnly cursed that *rascally thief*!

He cursed him at board, he cursed him in bed,
From the sole of his foot to the crown of his head.

BARHAM, *Ingoldsby Legends*, *Jackdaw of Rheims*.

Thief—But the day of the Lord will come as a thief in the night.

2 Peter iii. 10.

Things—Words are men's daughters, but God's sons are things.*

From DR. MADDEN'S "*Boulter's Monument*." Supposed
to have been inserted by Dr. Johnson, 1745.

Things—We have left undone those things which we ought to have
done ; and we have done those things which we ought not to have
done.

Morning Prayer.

Things—*Things unattempted yet in prose or rhyme.*

MILTON, *Paradise Lost*, bk. i. l. 16.

Things—Because things seen are stronger than things heard.

TENNYSON, *Enoch Arden*.

Think—Who think too little, and who talk too much.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 534.

Thought—An' I hallus comed to's choorch afoor moy Sally wur dead,
An' 'cerd un a brummin' awaäy like a buzzard clock ower my yeäd,
An' I newer knaw'd whot a meän'd, buh I thorrt a' ad summat to
saddy,

An' I thorrt I'd said whah a owt to 'a said, an I comed awaäy.

TENNYSON, *Northern Farmer*.

Thought—With too much quickness ever to be taught ;

With too much thinking to have common thought.

POPE, *Moral Essays*, ep. ii. l. 97.

Thought—He trudged along, unknowing what he sought,

And whistled as he went, for want of thought.

DRYDEN, *Cymon and Iphigenia*, l. 84.

* Words are women, deeds are men. HERBERT, *Jacula Prudentum*.
Words are women, and deeds are men.

SIR T. BODLEY, *Letter to his Librarian*, 1604.

Words are for women, actions for men. FULLER, *Gnomologia*.

Thought—Thy wish was father, Harry, to that thought.*

SHAKS. *K. Henry IV*, part ii. act iv. sc. 4.

Thought—Thoughe I write not with ink,

No man can let [hinder] me thinke,

For thought hath liberti,

Thought is frank and free. J. SKELTON, *Boke of Philip Sparow*.

Thought—Can you paint a thought? or number

Every fancy in a slumber?

Can you count soft minutes roving

From a dial's point by moving?

JOHN FORD, *The Broken Heart*, Song.

Three—Don't you know, as the French say, there are *three sexes*—
men, women, and clergymen? SYD. SMITH, *W. W.* 330.

Throstle—And hark how blithe the *throstle sings*!

He, too, is no mean preacher:

Come forth into the light of things,

Let *Nature be your teacher*.

WORDSWORTH, *The Tables Turned*.

Thunder—1 *Witch*. When shall we three meet again—
In *thunder, lightning, or in rain*?

SHAKS. *Macbeth*, act i. sc. 1.

Tidings—Full well the busy whisper, circling round,
Conveyed the dismal *tidings when he frowned*.

GOLDSMITH, *The Deserted Village*, l. 233.

Time—*Time elaborately thrown away*.

YOUNG, *The Last Day*, bk. i.

Time—*Time has laid his hand*

Upon my heart, *gently*, not smiting it;

But as a harper lays his open palm

Upon his harp, to deaden its vibrations.

LONGFELLOW, *The Golden Legend*.

Time—*How small a part of time they share*

That are so wondrous sweet and fair! WALLER, *Go, lovely Rose*.

Time—Nor time, nor place,

Did then adhere.

SHAKS. *Macbeth*, act i. sc. 7.

Time—Behold, *now is the accepted time*.

2 Cor. vi. 3.

* The worde mote been cousin to the dede.

CHAUCER, *Canterbury Tales*, Prologue.

Time—And panting *Time* toiled after him in vain.

JOHNSON, *Prologue on the opening of Drury Lane Theatre*.

Time—In records that defy the tooth of time.

YOUNG, *The Statesman's Creed*.

Time—Thus the *whirligig of time* brings in his revenges.

SHAKS. *Twelfth Night*, act v. sc. 1.

Time—*Time conquers all, and we must time obey*.*

POPE, *Pastorals*, *Winter*, l. 88.

Time—*Time tries the troth* in everything.†

TUSSER, *beginning of a curious acrostic* : " *Thomas Tusser made me.*"

Time—*Time flies, death urges, knells call, heaven invites.*

YOUNG, *Night Thoughts*, night ii.

Time—The first time he said, "*Time is*," as if Fabius Commentator should have pronounced a sentence; the second time he said "*Time was*;" and the third time, with thunder and lightning, as in great choler, he said, "*Time is past*."

GREENE, *Friar Bacon and Friar Bungay*, 1594.

Time—With love *time flies*, hate makes it linger;

Says youth, Be past!

Age, pointing to its sands with eager finger,

Murmurs, Too fast!

W. H. WILLS, *Household Words*, vol. 2.

Time—*Time writes no wrinkle* on thy azure brow:

Such as creation's dawn beheld, thou rollest now.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 182.

Time—*Time wasted is existence, used is life.*

YOUNG, *Night Thoughts*, night ii. l. 150.

Time—Noiseless falls the foot of time,

That only treads on flowers.

W. R. SPENCER, *Lines to Lady A. Hamilton*.

Times—These are the *times that try men's souls*.

THOMAS PAINE, *The Crisis*, no. 1.

* *Omnia vincit amor, et nos cedamus amori.*

VIRGIL, *Bucol.* ecl. x. l. 69.

† Origin of the modern proverb, "*Time tries all.*"

'Tis—I hold it true, whate'er befall,
 I feel it when I sorrow most;
 'Tis better to have loved and lost
 Than never to have loved at all. TENNYSON, *In Memoriam*, xxvii.

Tobacco—*Sublime tobacco!* which from east to west
 Cheers the tar's labour or the Turkman's rest.
 BYRON, *The Island*, can. ii. st. 19.

Together—Birds of a feather will *gather together*.
 Quoted by BURTON, as a proverb, *Anatomy
 of Melancholy*, part iii. sec. 1.

Toil—*Verse sweetens toil*, however rude the sound;
 All at her work the village maiden sings,
 And, while she turns the giddy wheel around,
 Revolves the *sad vicissitudes of things*.
 R. GIFFARD, *Contemplation*.

To—One equal temper of heroic hearts,
 Made weak by time and fate, but strong in will,
To strive, to seek, to find, and not to yield. TENNYSON, *Ulysses*.

To—His face is stern,
 As one compelled, in spite of scorn,
To teach a truth he could not learn.
 E. B. BROWNING, vol. ii. p. 2.

Toleration—So natural to mankind is intolerance in whatever they really care about, in the minds of almost all religious persons, even in the most tolerant countries, the duty of *toleration is admitted with tacit reserves*. One person will bear with dissent in matters of Church government, but not of dogma; another can tolerate everybody, short of a Papist or a Unitarian; another, every one who believes in revealed religion; a few extend their charity a little further, but stop at the belief in a God and in a future state. Wherever the sentiment of the majority is still genuine and intense, it is found to have abated little of its claim to be obeyed.
 JOHN STUART MILL.

Toll—*Toll for the brave!*
 The brave that are no more!
 All sunk beneath the wave,
 Fast by their native shore.
 COWPER, *On the Loss of the Royal George*.

Tomb—The tomb of him that would have made
 The world too glad and free. HERVEY, *The Devil's Progress*.

Torrent—So the loud *torrent* and the *whirlwind's* roar

But bind him to his native mountains more.

GOLDSMITH, *The Traveller*, l. 207.

Torrent—Where is the man who has the power and skill

To stem the *torrent of a woman's will*?

For if she will, she will, you may depend on't;

And if she won't, she won't; so there's an end on't.*

Torrent—The *torrent's smoothness*, ere it dash below.

CAMPBELL, *Gertrude*, part iii. st. 5.

Tongue—Pray, goody, please to moderate the rancour of your tongue;

Why flash those sparks of fury from your eyes?

Remember, when the judgment's weak, the prejudice is strong.

O'HARA, *Midas*, act i. sc. 2.

Tongue—My liege, the *tongue of true obedience*

Must not gainsay his sovereign's repose.

By heaven, I will not kiss the cheek of sleep

Till I have fetched those traitors to the court.

Lust's Dominion.

Touch—*Touch not* ; *taste not* ; handle not.

Col. ii. 21.

Towering—Into a *towering passion*.

SHAKS. *Hamlet*, act v. sc. 2.

Trade—In every age and clime we see

Two of a trade can ne'er agree.

GAY, *Ratcatcher and Cats*, l. 43.

Trade's empire—*Trade's proud empire* hastes to swift decay.

JOHNSON, *Lines added to Goldsmith's Deserted Village*.

Train—Forced from their homes, a *melancholy train*.

GOLDSMITH, *The Traveller*, l. 409.

Traveller—She (the Roman Catholic Church) may still exist in undiminished vigour, when some *traveller from New Zealand* shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's.†

MACAULAY, *Review of Ranke's History of the Popes*.

* These lines are copied from the pillar erected on the mount in the Dane John Field, Canterbury.

† Employed first by Macaulay in 1824; the idea is to be found in *Volney's Ruins*, chap. ii; Horace Walpole, *Letter to Mason*, Nov. 1774; Kirke White, poem on *Time*; and Shelley, *Dedication to Peter Bell*. Macaulay employed this image more than once.

Treasure—Where your treasure is, there will your heart be also.

Matt. vi. 21.

Treasures—And if we do but watch the hour,
There never yet was human power
Which could evade, if unforgiven,
The patient search and vigil long
Of him who *treasures up a wrong*.

BYRON, *Mazeppa*.

Trencherman—A very valiant trencherman.

SHAKS. *Much Ado about Nothing*, act i. sc. 1.

Trick—I know a trick worth two of that.

SHAKS. *K. Henry IV*, part i. act ii. sc. 1.

Trifles—A snapper-up of unconsidered trifles.

SHAKS. *Winter's Tale*, act iv. sc. 2.

Trodden—I have trodden the wine-press alone.

Isaiah lxiii. 3.

Trope—For rhetoric he could not ope

His mouth but out there flew a trope.

BUTLER, *Hudibras*, part i. can. i. l. 81.

Troy—And, like another Helen, fired another Troy.

DRYDEN, *Alexander's Feast*, l. 164.

True—Keep thy red gold and gems, thou stormy grave!

Give back the true and brave!

HEMANS, *Treasures of the Deep*.

True—Creation's Chief, superior to the rest,—

True to himself, man cannot but be blessed.

J. E. CARPENTER, *R. of Dreamer*.

Trust—To do at once what is to do,

And trust ourselves alone.

Nation Newspaper.

Truth—Truth for ever on the scaffold, wrong for ever on the throne.

LOWELL, *The Present Crisis*.

Truth—Who never doubted, never half believed,

Where doubt; there truth is,—'tis her shadow.

BAILEY, *Festus*, p. 28.

Truth—No pleasure is comparable to the standing upon the vantage ground of truth.

BACON, *Essays, Of Truth*.

Tyrant—Curst be the man, the meanest wretch in life,

The crouching vassal of a tyrant wife;

Who has no wish but by her high permission,

Who has no purse except in her possession.

Were such the wife who'd fallen to my part,

I'd break her spirit, or I'd break her heart.

BURNS, *Tam O'Shanter*.



UNCLASPS—UTTERANCE.



UNCLASPS—*Unclaps her warded jewels one by one.* KEATS, *St. Agnes' Eve*.

Unconquered—Victor of Assaye's orient plain,
Victor of all the fields of Spain.
Victor of France's despot reign. . . .

Unconquered Wellington.

J. C. CROKER, *Ode on the Duke*.

Unexpressive—The fair, the chaste, and *unexpressive she*.

SHAKS. *As You Like It*, act iii. sc. 2.

Unfortunate—*Unfortunate Miss Bailey!*

G. COLMAN (the younger), *Love Laughs at Locksmiths*, act ii.

Uniting—By *uniting we stand*, by dividing we fall.

J. DICKINSON, *The Liberty Song* (1768).

Unknelled—Without a grave, *unknelled, unconfined*, and unknown.*

BYRON, *Child Harold's Pilgrimage*, can. iv. st. 172.

Unrespited—*Unrespited, unpitied*, unreprieved.

MILTON, *Paradise Lost*, bk. ii. l. 185.

Unstable—*Unstable as water*, thou shalt not excel. *Gen.* xlix. 4.

Unsung—That was a time, a blessed time,

When hearts were fresh and young,

When freely gushed all feelings forth

Unsyllabled—unsung! MOTHERWELL, *Jeannie Morrison*.

Unsung—To the vile dust, from whence he sprung,

Unwept, unhonoured, and *unsung*.

SCOTT, *Lay of the Last Minstrel*, can. vi. st. 1.

Unwashed—Another *lean unwashed artificer*

Cuts off his tale and talks of Arthur's death.

SHAKS. *K. John*, act iv. sc. 2.

Unwashed—

Clubs upstairs

To which th' *unwashed artificer repairs*. COWPER, *Table Talk*, l. 151.

Unwashed—*The great Unwashed.*

LORD BROUGHAM (?).

Utterance—That large *utterance of the early gods*. KEATS, *Hyperion*.

* See page 191, *Imperfections*.



VALE—VICE.



VALE—

Declined

Into the *vale* of years.

SHAKS. *Othello*, act iii. sc. 3.

Valour—*My valour* is certainly going! it is sneaking off! I feel it oozing out, as it were, at the palm of my hands.

R. B. SHERIDAN, *The Rivals*, act v. sc. 3.

Vanille—You flavour everything, you are the *vanille* of society.

SYD. SMITH, *W. W.* p. 329.

Vanity—*Vanity of vanities*, saith the Preacher; vanity of vanities; all is vanity.

Eccles. i. 2; xii. 8.

Vanity—The *fool of vanity*; for her alone
He lives, loves, writes,—and dies but to be known.*

CANNING, *New Morality, Anti-Jacobin*, p. 236.

Vanity—All is *vanity and vexation of spirit*.

Eccles. i. 14.

Venice—Where *Venice* sat in state, throned on her hundred isles.

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 1.

Venus—A *Venus* rising from a sea of jet.

WALLER, *Lines to Countess of Carlisle*.

Verge—Spurned by the young, but hugged by the old
To the very *verge* of the churchyard mould.

HOOD, *Miss Kilmansegg*.

Verses—For *rhyme the rudder is of verses*,

With which, like ships, they steer their courses.

BUTLER, *Hudibras*, pt. i. can. i. l. 493.

Very—*Very like a whale*.

SHAKS. *Hamlet*, act iii. sc. 2.

Vice—Who called thee vicious was a lying elf:

Thou art not vicious, for thou'rt *vice* itself.

MARTIAL, *Ad Zoilum*, lib. xi. ep. xciii.

* On Louvet, author of *Faustulus*.

Vice—*Vice itself lost half its evil*, by losing all its grossness.

BURKE, *On the French Revolution*.

Victory—" *Victory!*—or Westminster Abbey!"

LORD NELSON, *Life, On Boarding the San Carlo*.

Victory—And either *victory*, or else a grave.

SHAKS. *K. Henry VI*, part iii. act ii. sc. 2.

Villain—*Villain and he be many miles asunder*.

SHAKS. *Romeo and Juliet*, act iii. sc. 6.

Villanie—For *villanie maketh villeine*,

And by his dedes a chorle is seine.

CHAUCER, *Romaunt of the Rose*, l. 2120.

Violets—Weep no more, lady, weep no more:

Thy sorrow is in vain;

For, *violets plucked*, the sweetest showers

Will ne'er make grow again.

PERCY, *The Friar of Orders Grey*.

Virtue—And *virtue is her own reward*.*

PRIOR, *Ode in Imitation of Horace*, bk. iii. ode 2.

Virtue—Ladies, even of the *most uneasy virtue*,

Prefer a spouse whose age is short of thirty.

BYRON, *Don Juan*, can. i. st. 62.

Virtue—Or if *Virtue feeble* were,

Heaven itself would stoop to her. MILTON, *Comus*, last lines.

Virtue—*Virtue alone outbuilds the Pyramids*;

Her monuments shall last when Egypt's fall.

YOUNG, *Night Thoughts*, night vi. l. 212.

Virtue—*The first virtue*, sone, if thou wilt lere,

Is to restreine, and kepen wel thy tonge.†

CHAUCER, *Canterbury Tales*, Maunciples Tale, l. 222.

Visions—*Visions of glory*, spare my aching sight.

GRAY, *The Bard*, part iii. st. 1.

Voice— *The people's voice* is odd;

It is, and it is not, *the voice of God*.‡

POPE, *Imitations of Horace, To Augustus*, ep. i. bk. ii. l. 22.

Vulgar— But thee,

Whom fortune hath exempted from the herd

Of vulgar men. HABINGTON, *Castara*. To Hon. Wm. E.

Amen! and virtue is its own reward!

HOME, *Douglas*, act iii. sc. 1.

† *Virtutem primam esse puta compescere linguam.*—CATO.

‡ "Vox populi, vox Dei," a proverb of the twelfth century, if we may believe
Bible's Dictionary of Classical Quotations.



WAKING—WATER.



WAKING—But such a sacred and homefelt delight,
Such *sober certainty of waking bliss*,
I never heard till now. MILTON, *Comus*, l. 202.

Wall—The *weakest goes to the wall*.
SHAKS. *Romeo and Juliet*, act i. sc. 1.

Want—Or that *eternal want of pence* which vexes public men.
TENNYSON, *Will Waterproof*.

War—*War its thousands slays: peace its ten thousands*.
BEILBY PORTEUS, *Death*, l. 178.

War—But *war's a game* which, were their subjects wise,
Kings would not play at.
COWPER, *The Task*, bk. v. *Winter Morning Walk*.

War—*Ez fer war, I call it murder,—*
There you hev it plain and flat;
I don't want to go no furdur
Than my Testyment fer that. LOWELL, *Biglow Papers*, p. 4.

Warble—Then to the well-trod stage anon,
If Jonson's learned sock be on,
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild. MILTON, *L'Allegro*, l. 131.

Watches—Enough of Science and of Art;
Close up those barren leaves;
Come forth, and bring with you a *heart*
That watches and receives. WORDSWORTH, *Tables Turned*.

Water—*Water, water, everywhere,*
Nor any drop to drink.
COLERIDGE, *The Ancient Mariner*, part ii.

Water—Seemed washing his hands with invisible soap
In *imperceptible water*. HOOD, *Miss Kilmansegg*.

Water—*Smooth runs the water* where the brook is deep.
SHAKS. *K. Henry VI*, part ii. act iii. sc. 1.

Water—Here lies one whose *name was writ in water*.
Dictated by KEATS for his own Epitaph.

Water—And are as *water spilt on the ground*, which cannot be
gathered up again. 2 Sam. xiv. 14.

Wave—On adamant our wrongs we all engrave,
But *write our benefits upon the wave*. KING, *Art of Love*, l. 671.

Wave— When you do dance, I wish you
A *wave o' the sea*, that you might ever do
Nothing but that. SHAKS. *Winter's Tale*, act iv. sc. 2.

We—I'd say *we suffer and we strive*
Not less nor more as men than boys;
With grizzled beards at forty-five
As erst at twelve in corduroys.
THACKERAY, *Miscell.* vol. i. p. 158.

Weak—That, if *weak women went astray*,
Their stars were more in fault than they. PRIOR, *Hans Carvel*.

Weary—There the wicked cease from troubling, and there the *weary*
be at rest. Job iii. 17.

Wee—*Wee*, modest, crimson-tipped flow'r.
BURNS, *To a Mountain Daisy*.

Weighty—The *weighty bullion of one sterling line*,
Drawn to French wire, would through whole pages shine.
ROSCOMMON, *Translated Verse*.

Wet—*A wet sheet and a flowing sea*,
A wind that follows fast,
And fills the white and rustling sail,
And bends the gallant mast. ALLAN CUNNINGHAM, *Songs*.

Wet—With mug in hand to *wet his whistle*.
C. COTTON, *Virgil Travestie*, l. 6.

Wet—A drunkard clasp his teeth, and not undo 'em
To suffer *wet damnation* to run through 'em.
CYRIL TOURNEUR, *The Revenger's Tragedy*, act iii. sc. 1.

What—*We know what we are*, but know not what we may be.
SHAKS. *Hamlet*, act iv. sc. 5.

What— *What strikes the crown*

Of tyrants down,

And answers with its flash their frown?

The sword.

M. J. BARRY, *The Nation Newspaper*.

What— *What hell it is in suing long to bide.*

SPENCER, *Mother Hubbard's Tale*.

What—O, *what a tangled web* we weave

When first we practise to deceive!

SCOTT, *Marmion*, can. vi. st. 17.

What— *What is mine is yours, and what is yours is mine.*

SHAKS. *Measure for Measure*, act v. sc. 1.

What— *What is nearest touches us most.* The passions rise higher
at domestic than at imperial tragedies.

JOHNSON, *Letter to Mrs. Thrale*.

What— *What beckoning ghost* along the moonlight shade

Invites my steps and points to yonder glade?

POPE, *To the Memory of an Unfortunate Lady*, l. 1.

What— *What boots it at one gate* to make defence,

And at another to let in the foe?

MILTON, *Samson Agonistes*, l. 580.

What— *What therefore God hath joined* together, let not man put
asunder.

Matt. xix. 6.

What— *What's Hecuba to him, or he to Hecuba,*

That he should weep for her?

SHAKS. *Hamlet*, act ii. sc. 2.

When— *When two agree* in their desire,

One sparke will set them both on fire.

QUARLES, *1st Lotterie, Emblem 11.*

Where— *Art, empire, earth itself* to change are doomed;

Earthquakes have raised to heaven the humble vale,

And gulfs the mountain's mighty mass entombed,

And where th' Atlantic rolls wide continents have bloomed.*

BEATTIE, *Hermit*, bk. ii.

Where— *Where Hellen is there will* be warre;

For Death and Lust companions are.

QUARLES, *1st Lotterie, Emblem 11.*

* See PLATO's *Timæus*.

Where—Where none attends, what boots it to complain?

Men's froward hearts are moved with women's tears

As marble stones are pierced with drops of rain :

No plaints find passage through unwilling ears.

TASSO, *Recov. of Jerusalem* (*Fairfax's Trans.*), bk. iv. st. 71.

Which—Princes are like to heavenly bodies, which cause good or evil times, and *which have much veneration, but no rest.*

BACON, *Essay* xx. *Empire.*

Whip—Whip me such honest knaves. SHAKS. *Othello*, act i. sc. 1.

Whipped—Dost thou ask her crime?

She whipped two female 'prentices to death,

And hid them in the coal-hole. CANNING, *Anti-Jacobin*, p. 16.

Whispering—And whispering, "I will ne'er consent," consented.

BYRON, *Don Juan*, can. i. st. 117.

Whispering—The beat of the alarming drum

Roused up the soldier ere the morning star,

While throng'd the citizens with terror dumb,

Or whispering with white lips—"The foe! they come! they come!"

BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 23.

Whistle—He has paid dear, very dear, for his whistle.

B. FRANKLIN, *Poor Richard.*

White—Too nice to praise by wholesale, or to blame,

Convinced that all men's motives are the same;

And finds, with keen discriminating sight,

Black's not so black, nor white so very white.

CANNING, *Anti-Jacobin*, p. 232.

Who—Who says in verse what others say in prose.

POPE, *Horace*, bk. ii. ep. i. l. 202.

Who—Who has not known ill fortune never knew

Himself or his own virtue.

THOMSON, *Alfred*, act i. sc. 1.

Who—Who fears to speak of Ninety-eight?

Who blushes at the name?

When cowards mock the patriot's fate,

Who hangs his head for shame?

He's all a knave or half a slave

Who slights his country thus;

But a true man, like you, man,

Will fill his glass with us.*

REV. JOHN KELLS INGRAM, *The Nation Newspaper.*

* By the Rev. John Kells Ingram, F.T.C.D.; this information I owe to Mr. Thomas L'Estrange of Donegal.

Whole—'Tis not the *whole of life to live*,
Nor all of death to die.

MONTGOMERY, *The Issues of Life and Death*.

Whom—" *Whom the gods love die young*," was said of yore.*

BYRON, *Don Juan*, can. iv. st. 12.

Why—Ho ! *why dost thou shiver and shake, Gaffer Gray?*

And why does thy nose look so blue?

'Tis the weather that's cold ;

'Tis I'm grown very old ;

And my doublet is not very new,

Well-a-day !

THOMAS HOLCROFT.

Why—Why were they proud ? Because red-lined accounts

Were richer than the songs of Grecian years.

Why were they proud ? Again ask we aloud, [st. xvi.

Why in the name of glory were they proud ? KEATS, *Isabella*.

Wicked—The *wicked flee when no man pursueth*. Prov. xxviii. 1.

Wicked—' *Cause I's wicked*,—I is. I's mighty wicked, anyhow.

I can't help it. MRS. STOWE, *Uncle Tom's Cabin*, chap. 20.

Widow—The *widow can bake*, an' the widow can brew,

The widow can ~~shape~~, and the widow can sew.

ALLAN RAMSAY, *Gentle Shepherd*.

Wife—The *wife of thy bosom*.

Deut. xiii. 6.

Wife—Bone-wearied, many-childed, trouble-tried

Wife of my bosom, wedded to my soul,

Mother of nine that live, and two that died.

EBENEZER ELLIOTT, *The Excursion*.

Wild— *Wild dreams ! but such*

As Plato loved ; such as with holy zeal

Our Milton worshipp'd. Blessed hopes ! awhile

From man withheld, even to the latter days

When *Christ shall come*, and *all things be fulfill'd*.

SOUTHEY, *Inscription on Henry Marten*.

Wild—The Dean of ——— deserves to be *preached to death by wild*
curates.

SYD. SMITH, *W. W.* p. 339.

* Quem Di diligunt adolescens moritur. PLAUTUS, *Bach*. act iv. sc. 7. l. 18.

"Ον οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος.

A Fragment of Menander.

Will—First, then, a woman will, or won't—depend on't;

If she will do't, she will; and there's an end on't.

But, if she won't, since safe and sound your trust is,

Fear is affront, and jealousy injustice.*

AARON HILL, *Epilogue to Zara*.

Wind—The wind bloweth where it listeth.

John iii. 8.

Wind—Yea, he did fly upon the wings of the wind.

Ps. xviii. 10.

Windward—Just to the windward of the law.†

CHURCHILL, *Ghost*, bk. iii. l. 56.

Wings—For riches certainly make themselves wings.

Prov. xxiii. 5.

Winter—See, Winter comes; to rule the varied year.

THOMSON, *Winter*, l. 1.

Winter—O Winter, ruler of the inverted year.

COWPER, *The Task*, *Winter Evening*, bk. iv.

Wisdom—Wisdom married to immortal verse.‡

WORDSWORTH, *The Excursion*, bk. vi.

Wisdom— With wisdom fraught,

Not such as books, but such as practice taught.

WALLER, *On the King's Return*.

Wisdom— Beauty is excelled by manly grace,

And wisdom, which alone is truly fair.

MILTON, *Paradise Lost*, bk. iv. l. 400.

Wise—Too wise to err, too good to be unkind,

Are all the movements of the Eternal Mind. REV. JOHN EAST.§

Wise—So wise, so young, they say, do ne'er live long.

SHAKS. *King Richard III*, act iii. sc. 1.

Wise—If parts allure thee, think how Bacon shined,

The wisest, brightest, meanest of mankind.

Or ravished with the whistling of a name,

See Cromwell, damned to everlasting fame!

POPE, *Essay on Man*, ep. iv. l. 281.

* See *ante*, *Torrent*, for parallel passage.

† Windy side of the law. SHAKS. *Twelfth Night*, act iii. sc. 4.

‡ Lap me in soft Lydian airs,

Married to immortal verse.

MILTON, *L'Allegro*.

§ Quoted by Mr. Grocott, who adds that he has searched Mr. East's works and not found the couplet; and that Dr. Adam Clarke put forward three incontrovertible maxims as received by all religious people:—1. God is too wise to err; 2. He is too holy to do wrong; 3. He is too good to be unkind.

Wishes—*Wishes at least* are the easy pleasures of the poor.

D. JERROLD, *Wit and Wisdom*.

Wishes— Like our shadows,

Our wishes lengthen as our sun declines.

YOUNG, *Night Thoughts*, night v. l. 661.

With—There, Shakespeare! on whose forehead climb

The crowns o' the world! O eyes sublime—

With tears and laughter for all time!

E. B. BROWNING, vol. ii. p. 10.

Wit—His wit invites you by his looks to come,

But when you knock it never is at home.* COWPER, *Conversation*.

Wit—Wo grant, although he had much wit,

He was very shy of using it.

BUTLER, *Hudibras*, pt. i. can. i. l. 45.

Witty—Witty as Horatius Flaccus,

As great a Jacobin as Gracchus,

Short, though not as fat as Bacchus.

Riding on a little jackass. S. D. SMITH, *Impromptu on J. J. . .*

Witty—Who was so proud, so witty, and so wise.

ROCHESTER, *Ep. to Ed. Howard*.

Woe—One woe doth tread upon another's heel,

So fast they follow.

SHAKS. *Hamlet*, act iv. sc. 7.

Woe—Thus woe succeeds a woe, as wave a wave.

HERRICK, *Hesperides, Aphorisms*, no. 287.

Woes—Woes cluster; rare are solitary woes;

They love a train, they tread each other's heel.†

YOUNG, *Night Thoughts*, night iii. l. 63.

Wolf—Like Aaron and Ure,

The wolfe from the door

To ward and to kepe,

From their ghostly shepe,

And their spiritual lammes.

JOHN SKELTON, *The Boke of Colin Clout*, l. 130.

Wolfish—While yet our England was a wolfish den.

KEATS, *Endymion*.

Woman— Show us how divine a thing

A woman may be made. WORDSWORTH, *To a Young Lady*, xxxvi.

* See page 248, *Pate*.

† First a speck, and then a vulture,

Till the air is dark with pinions.

So disasters come not singly . . .

First a shadow, then a sorrow,

Till the air is dark with anguish. LONGFELLOW, *Hiawatha*, xix.

Woman—Was ever woman in this humour wooed?

Was ever woman in this humour won?

SHAKS. *K. Richard III*, act i. sc. 2.

Woman—In her first passion, woman loves her lover:

In all the others, all she loves is love.*

BYRON, *Don Juan*, can. iii. st. 3.

Woman—The woman that deliberates is lost.†

ADDISON, *Cato*, act iv. sc. 1.

Woman—'Tis woman that seduces all mankind;

By her we first were taught the wheedling arts.

GAY, *Beggar's Opera*, act i. sc. 1.

Women—As for the women, though we scorn and flout 'em,

We may live with, but cannot live without 'em.

DRYDEN, *The Will*, act v. sc. 4.

Women—The women pardoned all except her face.

BYRON, *Don Juan*, can. v. st. 113.

Women's weapons—And let not women's weapons, water-drops,

Stain my man's cheeks.

SHAKS. *King Lear*, act ii. sc. 4.

Wonder—And he himselfe, long gazing thereupon,

At last fell humbly downe upon his knee,

And of his wonder made religion.

SPENSER, *Faerie Queene*, bk. iv. can. 6. st. 22.

Wonderful—O wonderful wonderful, and most wonderful wonderful,
ful, and yet again wonderful, and after that out of all whooping.

SHAKS. *As You Like It*, act iii. sc. 2.

Words—For words are wise men's counters: they do but reckon
by them; but they are the money of fools.

HOBBS, *The Leviathan*, pt. i. can. 4.

Words—And words came first, and, after, blows.

CHARLES LLOYD, *Speech of Courtney*.

Words—To those who know thee not, no words can paint!

And those who know thee, know all words are faint!

HANNAH MORE, *Sensibility*.

Words—Words that wise Bacon or brave Raleigh spake.

POPE, *Horace*, bk. ii. ep. ii. l. 163.

Words—Polonius. What do you read, my lord?

Hamlet. Words, words, words.

SHAKS. *Hamlet*, act ii. sc. 2.

* Dans les premières passions les femmes aiment l'amant, et dans les autres elles aiment l'amour.—LA ROCHEFOUCAULD, *Maxim* 494.

† See page 112, *Deliberates*.

World—For still the *world* prevailed, and its dread laugh,
Which scarce the firm philosopher can scorn.

THOMSON, *Autumn*, l. 233.

World—*I have not loved the world, nor the world me.*

BYRON, *Childe Harold's Pilgrimage*, can. iii. st. 113.

World—No: the *world must be peopled.*

SHAKS. *Much Ado about Nothing*, act ii. sc. 3.

World—*World, in thy ever busy mart*

I've acted no unnoticed part,

Would I resume it? oh, no!

Four acts are done, the jest grows stale;

The waning lamps burn dim and pale,

And reason asks, *Cui bono?* JAMES SMITH, *Poem on Chigwell.*

World—No; I would rather share your tear than any other's glee,
For, though you're nothing to the world, you're *all the world* to
me. AN AMERICAN POETESS.

World—The *world is too much with us*; late and soon,
Getting and spending, we lay waste our powers.

WORDSWORTH, *Miscellaneous Sonnets*, pt. i. 33.

World—Friend to my life, which did not you prolong,
The *world had wanted many an idle song.*

POPE, *Ep. to Dr. Arbuthnot*, l. 21.

World—Of whom the *world was not worthy.* Heb. xi. 33.

Worm—Where their *worm dieth not*, and the fire is not quenched.
Mark ix. 44.

Worm—The spirit of the *worm beneath the sod*
In love and worship blends itself with God.

SHELLEY, *Epipsychidion*, l. 122.

Worm—Your *worm is your only emperor for diet*; we fat all
creatures else to fat us, and we fat ourselves for maggots.

SHAKS. *Hamlet*, act iv. sc. 3.

Worm—A man may fish with the worm that hath eat of a king.
Ibid.

Worship—Kings are like stars—they rise and set—they have
The *worship of the world*, but no repose.* SHELLEY, *Hellas.*

Worship—He wales a portion with judicious care;
And "Let us *worship God!*" he says, with solemn air.
BURNS, *The Cotter's Saturday Night.*

* See parallel quotation from Bacon, page 327, *Which.*

Would—Oh! *would I were dead now,*

Or up in my bed now,

To cover my head now,

And have a good cry.

HOOD, *A Table of Errata.*

Would—She only said, "My life is dreary,

He cometh not," she said;

She said, "I am awcary, aweary,

I would that I were dead." TENNYSON, *Mariana, Poems*, p. 9.

Would—Godiva! not for countless tomes

Of war's or kingcraft's leaden hist'ry

Would I thy charming legend lose,

Or view it in the bloodless hues

Of fabled myth or myst'ry.

R. B. BROUGH, *Songs of the Gov. Classes.*

Wouldst—Nay, dearest, nay: if thou *wouldst have me paint*

The home to which, could love fulfil its prayers,

This hand would lead thee, listen!

E. L. BULWER, *Lady of Lyons.*

Writ— *And what is writ is writ:*

Would it were worthier!

BYRON, *Childe Harold's Pilgrimage*, can. iv. st. 185.

Write—He who would not be frustrate of his hope to *write well*
hereafter in laudable things ought himself to be a true poem.

MILTON, *Apology for Smectymnuus.*

Writing—'Tis hard to say, if greater want of skill

Appear *in writing or in judging ill.* POPE, *Ess. on Criticism*, l. 1.

Written—Not to think of men *above that which is written.**

1 Cor. iv. 6.

Wrong—Brother, brother, we are *both in the wrong.*

GAY, *Beggar's Opera*, act ii. sc. 3.

Wrong—Then old age and experience, hand in hand,

Lead him to death and make him understand,

After a search so painful and so long,

That all his life he has been in the wrong.

ROCHESTER, *Ep. to Ed. Howard.*

Wrongs—I give thee sixpence! I will see thee d—d first!

Wretch! whom no sense of *wrongs can rouse to vengeance,*

Sordid, unfeeling, reprobate, degraded,

Spiritless outcast.

CANNING, *Knife-Grinder.*

Wrote—I lived to write, and *wrote to live.*

ROGERS, *Italy, A Character*, l. 18.

* Generally quoted, "to be wise above that which is written."



YE—YOUTH.



E— *Ye critics, say
How poor was this to Pindar's style!*
PRION, *Burlesque of Boileau's Ode.*

Ye—*Ye free-born sons, Britannia's boast,
Firm as your rock-surrounded coast,*

*Ye sovereigns of the sea,
Assist uphold your Church and State,
Your great men good, your good men great,
Awe all abroad, at home unite,
And jolly join in faction's spite,
Then, then, my friends, you're free.* DIBDIN, *Sea Songs.*

*Yesterday—The same dull sound; the same dull lack
Of lustre in the level gray:
It seems like yesterday come back
With his old things, and not to-day.*
OWEN MEREDITH, *Wanderer.*

*Yet—Oh, yet we trust that somehow good
Will be the final goal of ill,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood.*
TENNYSON, *In Memoriam*, liii.

Yielding—The yielding marble of her snowy breast.
WALLER, *Lines on a Lady*, l. 12.

Yorick—Alas, poor Yorick!
SHAKS. *Hamlet*, act v. sc. 1; STERNE, *Tristram Shandy*.

Youth—In my hot youth, when George the Third was king.
BYRON, *Don Juan*, can. i. st. 22.

Youth—O ye ! who teach the *ingenuous youth of nations*.

BYRON, *Don Juan*, can. ii. st. 1.

Youth—*Youth* looks on life as purest gold ;

. *Age* reckons the alloy.

J. E. CARPENTER, *Romance of the Dreamer*.

Youth—And made *youth younger*, and taught life to live.

YOUNG, *Night Thoughts*, night v. l. 796.

Youth—From *thoughtless youth* to ruminating age.

COWPER, *Progress of Error*, l. 24.

Youth— He wears *the rose*

Of youth upon him. SHAKS. *Ant. and Cleopatra*, act iii. sc. 4.

Yron—What *yron courage* ever could endure

To worke such outrage on so faire a creature !

SPENSER, *Faerie Queene*, bk. iv. can. vi. st. 17.





ZEAL—ZEALOUSLY.



ZEAL—Tell *zeal*, it lacks devotion ;
Tell love, it is but lust ;
Tell time, it is but motion ;
Tell flesh, it is but dust !
And wish them not reply,
For thou must give the lie.

JOS. SYLVESTER, *The Lye*, *Attrib. to Sir W. Raleigh*.

Zeal—So shall they *build me altars in their zeal*,
Where knaves shall minister and fools shall kneel ;
Where faith may mutter o'er her mystic spell
Written in blood, and bigotry may swell
The sail he spreads for heaven with blasts from hell.
MOORE, *Lalla Rookh*, *Veiled Prophet*.

Zeal—We do that in our *zeal* our calmer moments would be afraid
to answer. SCOTT, *Woodstock*, chap. 17.

Zealots—For modes of faith let graceless *zealots* fight ;
He can't be wrong whose life is in the right.
POPE, *Ess. on Man*, ep. iii. l. 805.

Zealously—It is good to be *zealously affected* always in a good
thing. GALATIANS iv. 18.





SUPPLEMENT AND NOTES
ADDITIONAL.





SUPPLEMENT.

ACRES — ALLITERATION.



ACRES—How purblind is the world, that such a monster,

In a few *dirty acres* swaddled, must
Be mounted in opinion's empty scale
Above the rank of virtues which adorn
Souls that make worth, their centre, and to that
Draw all their lines of action.

CHAMBERLAYNE'S *Love's Victory*, act i. sc. 1.

Adam—When Adam dolve—(note to p. 4.) This is given by
Walsingham, *Hist.* 7, p. 275, thus :—

“ When Adam dolve and Eve span,
Who was then a gentleman ? ”

Age—*Crabbed age* and youth
Cannot live together.

SHAKS. *Passionate Pilgrim*, viii.

Alacrity in sinking (note to p. 11.)

SHAKS. *Merry Wives*, act iii. sc. 5.

As skilful divers *to the bottom full*,
Swifter than those who cannot swim at all,
So in this way of writing without thinking,
Thou hast a *strange alacrity in sinking*.

Dorset to Lord Ed. Howard.

Alliteration—Who often, but without success, have prayed
For apt *Alliteration's* artful aid.*

CHURCHILL, *Proph. of Fam.* l. 35.

* A satire on Mason's poetry, which, like Virgil's celebrated “ *Validas in viscera vertite vires* (*Æn.* vi. 834),” deals in alliteration ; *c. g.*

And vainly venturous soar on waxen wing,—
This let me learn, and learning let me live.

Amaryllis—Alas ! what boots it with incessant care
 To tend the homely, slighted shepherd's trade,
 And strictly meditate the thankless Muse ?
 Were it not better done, as others use,
 To sport with *Amaryllis* in the shade,
 Or with the tangles of Næra's hair ? MILTON, *Lyc.* ll. 64-69.

Amusements—"Life would be tolerable but for its amusements."
 SIR GEORGE CORNEWALL LEWIS, *Letters*.

Ancients—We are the *Ancients of the earth*
 And in the morning of the times.
 TENNYSON, *The Day Dream* (L'Envoi).

Appetite—And then to breakfast with
 What appetite you have. SHAKS. *Hen.* VIII. act iii. sc. 2.

"*Après moi le déluge*"—(note p. 6.) Attributed by some to Metternich, by others to Talleyrand. Quoted by Archbishop Leighton *Com. on 1st Pet.* As vile selfishness of one who said, "When I am dead let the world be fired." See also Milton, *Ch. Govt.* bk. i. ch. iv.: "When I die let the world be rolled in flames."

Araby—Sabeian odours from the spicy shores
 Of *Araby the blest*.* MILTON, *Paradise Lost*, bk. iv. l. 162.

BAGGAGE of virtue—I cannot call riches better than
 the baggage of virtue ; tho Roman word is better,
impedimenta. BACON, *Essay* 34.

Ballads—(note to p. 33.) The exact quotation runs thus :—I
 knew a very wise man so much of Sir Chr——'s sentiment,
 that he believed if a man were permitted to make all the ballads,
 he need not care who should make the laws of a nation.

FLETCHER of Saltoun's *Political Works*. *Conversation
 concerning Government*.

Beauty—Let honour and preferment go for gold ;
 But glorious *beauty is not to be sold*.
 DRYDEN, *Epilogue to Mithridates*, l. 16.

Beauty draws, &c.—(note to p. 40.) "No cord nor cable can so
 forcibly draw, or hold so fast, as love can with a twined thread."
 BURTON, *Anat. Mel.* pt. 3, sect. ii.

* See also p. 23.

*Best time to die**—Take what He gives, since to rebel is vain,
The bad grows better which we well sustain;
And could we choose the time and choose aright,
'Tis best to die, our honour at the height.

DRYDEN, *Palamon and Arcite*, bk. iii. l. 1080.

"Better-half"—Now commonly used satirically, is for the first time, though now a very familiar word, used with exquisite pathos thus, "*My dear, my better-half*," said he, (Amphialus to his wife Parthenia,) "I find that I must leave thee, and by that sweet hand and those fair eyes of thine, I swear that death brings nothing that will grieve me but that I must leave thee."

Arcadia, bk. iii. 8th ed. p. 274.

Bevy—A bevy of fair women.

MILTON, *Paradise Lost*, bk. ii. l. 582.

Billows, Sea—"Distinct as the billows but one as the sea." A quotation made up from a song by General G. P. Morris.

States are all distinct as billows,

Union one as is the sea.

Black—*Black's* not so *black*;—nor white so very white.

The New Morality. Poetry of the Anti-Jacobin.

Bliss—Such sober certainty of *waking bliss*.

MILTON, *Comus*, l. 288.

Bliss—Ever the richest tenderest glow

Sits round th' autumnal sun,

But there sight fails; no heart may know

The *bliss when life is done*.

KEBLE, *Second Sunday after Epiphany*.

Books—Books which are no books.

C. LAMB, *Detd. Thoughts on Books*.

Boundless contiguity of Shade—(note to p. 288.) There is a parallel passage in Thomson's *Summer*, l. 652 :—

"A boundless deep immensity of shade."

Boy—I wish that I could run away.

That I could be a *boy again*,

A happy *boy* at Drury's.

PRAED, *School and Schoolfellows*.

* *Felix opportunitate mortis.*

Breeches, thin pair—Then why should we quarrel for riches
Or any such glittering toys?

A light heart and a thin pair of breeches
Goes thorough the world, my brave boys.

Merry Companion, Song 209, p. 173, 1742.

Burlesque, dull—The dull burlesque appeared with impudence,
And pleased by novelty in spite of sense.

DRYDEN, *Art Poetry*, l. 81.



CKLE—Ye think the *rustic cackle* of your bourg
The manner of the world.

TENNYSON, *Id. of the King, Enid*, l. 270.

Censor—There candid show us the wise course to steer,
A candid censor and a friend severe.

TICKELL, *Death of Addison*.

Chain—For, letting down the *golden chain* from high,
He drew his audience upward to the sky.

DRYDEN, *A Good Parson*, l. 19.

Chains—There's ~~spot~~ a slave, a *shackled* slave of mine,
But should have smiled that hour through all his care.


CONGREVE, *Mourning Bride*, act i. sc. 1.

Chance—Or various atoms, interfering dance
Leapt into form, the noble work of *chance*.

DRYDEN, *Religio Laici*, l. 18.

Childhood shows the man—The childhood shows the man
As morning shows the day: be famous then
By wisdom.

Paradise Regd. l. 220, bk. iv.

The Chrisma—The sacred fish is from the initials of the title
Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ—Jesus Christ, Son of God,
Saviour. The Chrisma is this , containing all the ele-
ments of ΧΡΙΣΤΟΣ—in a monogram so disposed as to exhibit
in some sort the image of the instrument of salvation. Mr.
King adds that "the Chrisma appears in its simplest form by
the X traversed by the P," the Greek initial letters of Christos.

KING's *Antique Gems*, p. 102.

Civet—I cannot talk with *civet* in the room,
A fine puss gentleman that's all perfume.

COWPER, *Conversation*, l. 288.

Civilities—Love taught him shame, and shame with love at strife,
Soon taught the sweet *civilities of life*.

DRYDEN, *Cymon and Iphigenia*, l. 133.

Cleanliness—Good Mr. Whitefield used to say, “*Cleanliness is next to godliness.*”

ROWLAND HILL, *cited in the Book of Days*, ii. 206.

Colleges—For *colleges* on bounteous kings depend,
And never rebel was to arts a friend.

DRYDEN, *Absalom and Achitophel*, bk. i. l. 872.

Colleges—*Godless*. Term now applied by the Ultramontane Irish priests to the English scheme of State education in Ireland.
See p. 347.

Commons—The crown, it is nothing—the crown, it is the House of Commons.
J. A. ROEBUCK, 1858.

Cricket—The cricket on the hearth. MILTON, *Il Penseroso*.

Cripple (*beat with his*).—“Scoff not at the natural defects of any which are not in their power to amend. Oh! ’tis cruelty to *beat a cripple with his own crutches.*”

FULLER, *Holy and Profane States*, folio, p. 153.

Criticism (*cant of*).—Of all the cants which are canted in this canting world, though the cant of hypocrisy may be the worst, the *cant of criticism* is the most tormenting.

STERNE, *Sent. Journ.*

Criticism—He wreathed the *rod of criticism* with roses.

ISAAC DISRAELI, *On Bayle*.

Cross, last at his—(note to p. 21.) The first edition of Eaton Stannard Barrett’s *Woman* (1810) differs in some words, “Master” instead of “Saviour,” “fled” for “shrunk,” &c.

Crow—The ornament of beauty is suspect,
A crow that flies in heaven’s sweetest air.

SHAKESPEARE, *Sonnet lxx.*

Curses are like little chickens—Plagiarized by Bulwer Lytton in the *Lady of Lyons*. Southey derived the epigraph of his *Kehama*—*Curses like young chickens always come home to roost*—from an uncle named Tyler, whose chief occupations appear to have been sitting in the warmth, chewing tobacco, swilling ale, and walking to Bristol twice a week to be shaved for a penny. Coleridge gave the Greek dress to the proverb, but the source is mysteriously indicated on the title-page.

Life and Letters of Southey, p. 200.

Crushed—Truth crushed to earth shall rise again :

The eternal years of God are hers ;
But error wounded writhes in pain,
And dies among her worshippers.

BRYANT, *The Battlefield*.



DEATH—Heaven gives its favourites—early *death*.

BYRON, *Childe H.* Canto iv, st. 102.

Democracy—Drawn to the dregs of a *democracy*.

DRYDEN, *Absalom and Achitophel*, bk. i. l. 227.

Democracy—*Democracy* gives every man

The right to be his own oppressor ;
But a weak Government ain't the plan,
Helpless as spilt beans on a dresser.

O. W. HOLMES' *Biglow Papers*.

Despair—What do the damn'd endure but to *despair*,

But, knowing Heaven, to know it lost for ever ?

CONGREVE, *Mourning Bride*, act iii. sc. 1.

Discord—Born to no pride, inheriting no strife,

Nor *marrying discord* in a noble wife.

POPE'S *Epistle to Dr. Arbuthnot*, l. 28 from end.

Dogs—Dogs, ye have had your day.

POPE, *Odyss.* bk. xxii. l. 41.

Doubt, honest—There lives more faith in honest doubt,

Believe me, than in half the creeds.

TENNYSON, *In Mem.* xc. v.

Drum—I hate that *drum's discordant sound*.

Parading round and round and round ;

To me it talks of ravaged plains

And burning towns and ruined swains,

And all that misery's hand bestows

To fill the catalogue of human woes.

SCOTT of Amwell, *The Drum*.

Dwarf—A dwarf on a giant's shoulder sees further of the two.

HERBERT, *Jacula Prudentum*.



ENEMY—A weak invention of the *enemy*.

CIBBER, *Richard III.*, act v. sc. 2.

Examples—Examples preach to the eye; care then, mine
says,

Not how you end, but how you spend your days.

HARRY MARTEN'S *last verses*. Written
at Chepstow Castle.



FACE—A face that's best

By its own beauty drest,
And can alone command the rest.

B. CRASHAW, *Wishes to his supposed mistress*.

Falsehood—Had I a heart for *falsehood* framed

I ne'er could injure you.

SHERIDAN, *The Duenna*.

Fame—Careless of censure nor too fond of *fame*.

POPE, *Ess. Crit.* 4th line from end.

Fears of the brave and follies of the wise.

JOHNSON, *Van. of Hum.* *Wishes*.

Fire, shirt of—Like a pale martyr in his shirt of fire.

ALEX. SMITH, *Life Drama*, sc. ii.

Flies—Who with foul earthquake ravaged the Caraccas,

And raised the price of dry goods and tobaccos?

Who makes the quartern loaf and Luddites rise?

Who fills the butchers' shops with large *blue flies*? *

SMITH, *Rejd. Addresses*. 1 *Imit. of Fitzgerald*.

Flower—Wert thou all I could wish thee, great, glorious, and free,

First *flow'r of the earth*, and first gem of the sea,

I might hail thee with prouder, with happier brow,

But ne'er could I love thee more deeply than now.

MOORE, *Songs, Remember thee*, vol. iv.

Folly—How mirth can into *folly* glide,

And *folly* into sin.

SCOTT, *Bridal of Triermain*, c. i. s. 2.

* The answer, of course, is Bonaparte, he being the *bête noire* of the pseudo-Laureate Fitzgerald.

Fools—Young men *think* old men are *fools* ;
But old men *know* young men are *fools*.

CHAPMAN, *All Fools*, act v. sc. 1.

Forbear—The kindest and the happiest pair
Will find *occasion to forbear* ;
And something every day they live
To pity, and perhaps forgive. COWPER, *Mutual Forbear*. l. 37.

Forget—Pox on't, quoth Time to Thomas Hearne,
Whatever I *forget*, you learn.

Answer by Mr. Polyglott.

Damn it, quoth Hearne, in furious pet,
Whate'er I learn, you soon *forget*.

RICHARD WEST, *E. of Oxford's Works*, vol. i. p. 204.

Fortune—Our *fortune rolls as from a smooth descent*,
And from the first impression takes the bent :
But if unseized, she glides away like wind,
And leaves repenting folly far behind.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 256.

Fortune—A good man's *fortune* may grow out at heels.

SHAKS. *King Lear*, act ii. sc. 2.

Fortune—Good unexpected, evil *unforeseen*,
Appear by turns, as *fortune* shifts the scene ;
Some, raised aloft, come tumbling down amain,
And fall so hard they *bound and rise again*.

LORD LANSDOWNE, *Walpole N. A.*, p. 442.

France, sweet enemy—Having this day my horse, my hand, my
lance,

Guided so well that I obtained the prize
Both by the judgment of the English eyes
And of some sent from that *sweet enemy, France*.

SIR P. SIDNEY, *Sonnets*.

French of Paris—And Frensch sche spak ful faire and fetysly,
After the scole of Stratford atte Bowe,
For Frensch of Parys was to her unknowe.

CHAUCEER, *Prologue to "Canterbury Tales."*

Friends—The *falling* out of *faithful* friends, renewing is of love.*

Old Proverb—Title of Song by Richard Edwards,
1523-1566.

* *Amantium ira amoris redintegratio est.*

Flunkies—And flunkies shall lead you wherever you gae.

Auld Robin Gray.

Flunkies are footmen, personal attendants, men at the *haunch* or side, from the old French *flanchier*. *Quar. Rev.* vol. 79. Carlyle, Thackeray and Kingsley have used the words flunkey, flunkeyism and flunkeydom, as terms of reproach and contempt.



GENTILITY—Gentility is nothing but ancient riches.

HERBERT, *Jac. Pru.*

Gift—Heaven's last best gift, my ever-new delight.

Paradise Lost, bk. v. l. 18.

God—How can the less the greater comprehend?

Or finite reason reach infinity?

For what could fathom *God* were more than he.

DRYDEN, *Rel. Laici*, ll. 39-41.

"*God erects a house of Prayer*"—(note to p. 261.) Defoe was probably acquainted with the old translation of Luther's *Colloquia Mensalia*, by Captain Bell, London, 1652, in which occurs the sentence: "For where God built a church, there the Devil would also build a chapel. Thus the Devil is ever God's ape." *Table-Talk*, sect. lxvii.

Godless Colleges—Applied to the Irish scheme of education in the year 1831 by Sir Robert Inglis, because the church of England was openly rebuffed, and the method adopted in 1873 by Mr. Gladstone, of favouring Romanism by excluding all religious teaching, was adopted. Sir Robert's correct words were, "A gigantic scheme of godless education."

Gold—All that glisters is not gold,

Often have ye heard that told.*

SHAKS. *Merchant of Venice*, act ii. sc. 8.

Good old cause—The homely beauty of the *good old cause*

Is gone; our peace, our fearful innocence,

And pure religion breathing *household laws*.

WORDSWORTH, *Son*, Sept. 1802.

* See also p. 166, where the same proverb is given in two later versions; a yet earlier is

"Alle is nat goldte that shewyth goldishe hewe."

LYDGATE, *Chorle and Byrde*.

Good Words—Good words are worth much and cost little.

HERBERT, *Jac. Pru.*

Gospel—He taught the *Gospel*, rather than the law,
And forced himself to drive; but loved to draw.

DRYDEN, *A Good Parson*, l. 30.

Govern—The child of Themistocles *governed* his mother; she *governed* her husband; he *governed* Athens; Athens, Greece; and Greece, the world: therefore the child of Themistocles *governed the world*.*

WHATELEY, *El. of Logic*, p. 346. 3rd edition.

Grandeur—His *grandeur* he derived from Heav'n alone;
For he was great ere Fortune made him so;
And wars, like mists that rise against the sun,
Made him but greater seem, not greater grow.

DRYDEN, *On the Death of Oliver Cromwell*, stanza 6.

Grave—And my large kingdom for a little grave,
A little, little grave, an obscure grave.

SHAKS. *K. R. Second*, act iii. sc. 3.

Great, meanly—Perhaps been poorly rich or *meanly great*,
The slave of pomp, a cypher in the state;
Lordly neglectful of a worth unknown,
And slumbering in a seat by chance my own.

SAVAGE, *The Bastard*, l. 39.

Greater—We feel that we are *greater than we know*.

WORDSWORTH, *Son. xxxiv.* vol. iii. p. 217.

Guest, Nobler—Ne'er to these chambers where the mighty rest
Since their foundation came a nobler guest.

TICKELL, *Death of Addison*.

* Misquoted by Lord Cairns (July, 1867) in debate on the Reform Bill, as the wife of Epaminondas. Τοῦ μὲν γὰρ Ἑλλήνων ἡγεμόνων Ἀθηναίου, Ἀθηναίης δ' αὐτὴν δὲ τὴν ἐκείνου μητέρα, τῇ μητρὶ δ' ἐκείνου. This child is greater than any man in Greece, for the Athenians command the Greeks, I command the Athenians, his mother commands me, and he commands his mother.

LANGHOEN'S *Plutarch, Themist.*, vol. i. p. 316.

HALF is better than the whole—"When we divided lands,
 You grasped at all with avaricious hands;
 When the corrupted bench, for bribes well known,
 Unjustly granted more than was your own.
 Fools blind to truth! nor knows their erring soul
 How much the half is better than the whole."

COOKE'S *Hesiod, Works and Days*, book i. l. 88.

The poet declares that if man were wise, very little labour or trouble would suffice to nourish and clothe him, that the wants of life are few, but that the gods having denied this knowledge to men, "how much the half is better than the whole," in revenge for the crime of Prometheus who stole fire from Heaven, all the race is punished.

Νήπιος· οὐδὲ ἴσασιν ὕψω πλέον ἡμῖν παντός.

Hesiod, Opera et Dies, i. 40.

Handsome—"Handsome is that handsome does."

GOLDSMITH, *Vicar of Wakefield*, chap. i.

Hanging—In my progress travelling Northward

Taking my farewell oth' Southward,
 To *Banbery* came I, O prophane one! *
 Where I saw a Puritanic-one,
Hanging of his Cat on Monday
 For killing of a Mouse on Sunday.

BARNABEE'S *Journal*, first pt. stanza 3.

RICHARD BRATHWAIT (1648), 1st. ed.

Happiness—That the greatest happiness of the greatest number† is the foundation of morals and legislation.

BENTHAM, *Works*, vol. x. p. 123.

Hare—First catch your hare.

MRS. GLASSE, *Cookery*, 1st ed. said to be, but not found there nor in any other.

Hat—With downcast looks and melancholy hat.

Quoted by LAMB.

Veni Banbery, O prophanium!
 Ubi vidi Puritanum
 Felem facientem furem,
 Quia Sabbatho stravit murem.

† The expression is used by Beccaria, to whom or to Priestley Bentham assigns it, citing from he does not know which.

Hat—Deep in a dump John Ford alone was got,
With folded arms and *melancholy hat*.

Unknown Author on Ford, 1639 (?).

Health—*Health chiefly keeps* the Atheist in the dark,
A fever argues better than a Clarke.

YOUNG, *Love of Fame*, sat. ix. l. 55.

Heaps—
Of miser's treasure.

The *unsunned heaps*

MILTON, *Comus*, l. 398.

Heart—
All ear and eye, with such a *stupid heart*
To interpret ear and eye, and such a tongue
To blare its own interpretation.

TENNYSON, *The Idylls, Elaine*, l. 839.

Heaven—'Twas *whispered in Heaven*, 'twas muttered in Hell.*

MISS FANSHAWE, *Deepdene Album*.

Helen—Th' exactest parts of body or of mind
We owe to models of an humble kind;
If Queensbury to strip there's no compelling;
'Tis from a handmaid we must take a Helen.

✓

POPE, *Essays* ii—v. 101.

Helicon—From Helicon's harmonious springs

A thousand rills their mazy progress take.

GRAY.

A mountain in Bœotia, sacred to Apollo and the muses, whence flowed two fountains, Hippocrene and Aganippe. Helicon is also a stream of Macedonia; hence the mountain is sometimes confused with the stream, and hasty critics blamed the author of the disputed poem for an error in these lines which was their own.

And whilst his doom they think upon,
Make their own tears their Helicon.

Bayard Series, vol. 8. l. 15. p. 200.

* I seize this opportunity of correcting the deep-rooted mistake which attributes these lines to Lord Byron. They were composed at my father's—Mr. Thomas Hope's—seat, the Deepdene, Surrey, by Miss Catherine M. Fanshawe, a well-known literary spinster of the past generation. As I am writing this, the original MS. stands open before me, contained in the "Deepdene Album" (a very curious collection of literary autographs), headed "Enigma written at the Deep Dene. 1816," and signed "C. M. F." I have a distinct recollection of hearing, while a child, my father, who died in 1831, speaking of the misapprehension which assigned that enigma to Byron. I may add that the first line runs in Miss Fanshawe's original—" 'Twas in Heaven pronounced, and 'twas whisper'd in Hell."—A. J. B. BEEBEFORD-HOPE. *Builder*, Nov. 1866.

Hell—*Hell is paved with good intentions*; quoted at p. 193 as from Boswell's *Life of Johnson*, 14 April, 1775, is referred to by Coleridge, *Omniana*, p. 359, as "Baxter's famous saying."

Hell—Hell is full of good meanings and wishes.

HERBERT, *Jac. Pru.*

Heraldry—But our new *heraldry is hands not hearts*.

SHAKS. *Othello*, act iii. sc. 4.

Herd—But far more num'rous was the *herd* of such,
Who think too little and who talk too much.

DRYDEN, *Absalom and Achitophel*, ll. 534, 535.

Heretics—The good old man, too eager in dispute,
Flew high, and as his Christian fury rose,
Damn'd all for heretics who durst oppose.

INID. *Religio Laici*, l. 202.

Heroes—Awake,
Mother of heroes, from thy death-like sleep.

WORDSWORTH, *Italy*, son. xxv. p. 180, vol. iii.

Herring, good red—Damned neuters in their middle way of steering,
Are neither fish nor flesh nor good red herring.

DRYDEN, *Epi. to the Duke of Guise*, l. 40.

Hind—A *milk-white hind*,* immortal and unchanged,
Fed on the lawns, and in the forest ranged;
Without unspotted, innocent within,
She feared no danger, for she knew no sin.
Yet had she oft been chased with horns and hounds,
And Scythian shafts, and many-winged wands
Aimed at her heart; was often forced to fly,
And doomed to death, though fated not to die.

DRYDEN, *The Hind and the Panther*, l. 1.

History—Thinking to amuse my father once, after his retirement from the ministry, I offered to read a book of history. "Any thing but history," said he, "for *history must be false*."

Walpoliana, 41, p. 71.

History—Then, sir, you would reduce all *history to no better than an old almanac*; a mere chronological series of remarkable events.

Boswell to Johnson, April 18th, 1776.

History—Happy the nation whose *history is a dull one*. (Heureux le peuple dont l'histoire est ennuyeuse.—MONTESQUIEU.)

Home—*Sated with home*, of wife, of children tired,
The restless soul is driven abroad to roam;
Sated abroad, all seen, yet nought admired,
The restless soul is driven to ramble home.

SMITH, *Rejd. Addresses, Imit. of Byron*, l. 1.

Homes—Her eyes are *homes* of silent prayer.

TENNYSON, *In Memoriam*, xxxii. l. 1.

Human creatures' lives—(note to p. 208.) A similar thought is in a famous old Scotch song by Neil Gow :—

Wha'll buy my caller herrin' ?
O, you may ca' them vulgar farin',
Wives and mithers baith despairin'
Ca' them lives o' men.

Humphrey Duke of Gloster—See reference to in Shakspeare, Henry VI. 2, p. 1. "To dine with Duke Humphrey," a frequent phrase with the comic dramatists of Charles II. Duke Humphrey was buried at St. Albans, but there was a report that a monument was to be erected in Old St. Paul's, and a nameless statue in Paul's Walk was called Duke Humphrey. Thereat sponges who caught at any invitation, poor wits without dinner, and general loungers tarried while others dined. To dine therefore with Duke Humphrey was to go without a dinner.



IDOLATRY— . . . 'Tis mad idolatry

To make the service greater than the god.

SHAKS. *Troilus and Cressida*, act ii. sc. 2.

Imitation is the sincerest flattery.

COLTON'S *Lacon*, vol. i. ccxvii.

Indescribable—Let these describe the *indescribable*.

BYRON, *Childe Harold*, can. iv. st. liii.

In durance vile. C. KENRICK, *Falstaff's Wedding*, act i. sc. 2.

Kenrick wrote in 1766, and seems to have borrowed and improved the phrase from Pistol's description of Sir John : "In base durance and contagious," 2 Hen. IV. act v. sc. 5. After Kenrick Burns lays violent hands on the phrase, about the year 1793 :—

"*In durance vile*" here must I wake and weep,

And all my frowsy couch in sorrow steep ;

The straw where many a rogue has lain before,

And vermin'd gipsies littered heretofore.

Epistle from Esopus to Maria, i. e. from Williamson,
the actor, to Mrs. Riddle. Imitated from Pope's
Abelard, and being a lampoon on an actor, it catches
up an actor's phrase.

Infidel—*An infidel contempt of Holy writ.*

WORDSWORTH, *Excurs.* l. 253.



*B*EW—Not when with English hate they did pursue
A Frenchman or an *unbelieving Jew*.

DRYDEN, *The Cock and the Fox*, l. 744.



*K*INGS—Earth's uncrowned kings,—the monarchs of the
mind. *The New Rosciad.*

Kings can do no wrong—That kings can be account-
table to none,

And he can do no wrong that wears a crown ;

Makes monarchs, popes, and civil tyranny

Be furnished with infallibility !

DEFOE, *Jure Divino*, book vi. l. 235.

Kiss—To many a *rarely tempered kiss*

That breathes at once both maid and mother.

R. CRASHAW, *The Nativity*,



*L*AME—Help your *lame dog* o'er the stile.

DEAN SWIFT, *Whig and Tory*.

Leap—*Leap in the dark.*

LORD DERRY on *Reform Act of 1868*.

Lawyers—Who must, like lawyers, either starve or plead,
And follow right and wrong where guineas lead.

ROSCOMMON, *Ess. on Trans. Verse*.

Learning—I cannot but think we should have more *learning* if
we had fewer books. BAKER, *Reflections, Preface*.

Life—Bread is the *staff of life*. SWIFT, *Tale of a Tub*.

Light—(note to p. 169.) When love first taught a monarch to be
wise,

And *Gospel light* first beamed from Bullen's eyes.

[These lines are a fragment, preserved by Mason as too
beautiful to be lost, and intended to form part of a poem
on the alliance between Education and Government by
Gray. The reference is therefore partially incorrect.]

Limited monarchy—This phrase must be of early date, since
Sidney (*Arcadia*, beginning of book iii.) says, "he could set no
bounds upon his happiness, nor be content to give desire a
kingdom, but that it must be *an unlimited monarchy*."

Lion—
The tawny lion, pawing to get free
His hinder parts. Now half appeared
MILTON, *Paradise Lost*, bk. vii. l. 463.

Literature—*Literature is a very bad crutch*, but a very good walk-
ing stick. C. LAMB, *Letter to Bernard Barton*.

"*Live the life*." OLIPHANT, *Piccadilly Papers*.

Lost to sight—This line, which has been the puzzle of all quotation
finders, and has escaped the longest memory, is said by a cor-
respondent of "Harper's Bazar" (an American magazine) to
have been written by Ruthven Jenkins in the *Greenwich
Magazine for Marines* (?) in 1701 or 1702 (!). We give a few
lines of what we suspect is a mere hoax:—

Perchance, all desolate and forlorn,
These eyes shall miss thee many a year;
But unforgotten every charm—
Though lost to sight, to mem'ry dear.

Love—What is *love*, but youth and hope embracing and so seen as
one? COLERIDGE, *Table Talk*.

Love—*Love* esteems no office mean,
Entire affection scorneth nicer hands.

SPENSER, *F. Q. c. viii. s. 40.*

Loved—All, by the king's example, *lived and loved*.
LORD LANSDOWNE, *quoted by POPE, Im. Hor. Ep. 1.*

Loved and lost—(note to p. 318.) Tennyson has been anticipated by Congreve, whose Mrs. Marwood says :—"Tis an unhappy circumstance of life that love should ever die before us ; but say what you will, 'tis better to be left than never to have been loved.

CONGREVE, *Way of the World*, act ii. sc. i.

Loveliness—Her beauteous limbs she did undress,
And lay down in her loveliness. COLERIDGE, *Christabel*.



MAKE an end—Stay a little, that we may make an end the sooner.

SIR AMIAS PAULET, *quoted by BACON, Essay xxv.*

Maps—*England's* a perfect world, has *Indies* too ;
Correct your maps, Newcastle is Peru ;
Let haughty Spaniard's triumph till 'tis cold ;
Our sooty minerals purify his gold.

DRYDEN'S *Miscellany*, vol. iv., *News from Newcastle*, l. 1.

Marathon—That *man* is little to be envied whose patriotism would not gain force upon the plain of Marathon, or whose piety would not grow warmer among the ruins of Iona.

JOHNSON, *Journey to the Hebrides*.

March—"The March of Intellect." This phrase occurs in SOUTHEY'S *Collection, on P. of Soc.* vol. ii. p. 380.

Marry—*Marry your son* when you will ; your daughter when you can.

HERBERT, *Jac. Prud.*

*Memory**—Satellites burning in a lucid ring,
Around meek Walton's heavenly *Memory*.

WORDSWORTH, *Eccl. Son. v. vol. iv. p. 102.*

* Regis ad exemplar totus componitur orbis. *Proverb altered from CLAUDIAN.*

Men—Great men have been among us,
And tongues that uttered wisdom better none.

WORDSWORTH, *Son.* xv. p. 63, vol. iii.

Mills of God—Though the mills of God grind slowly, yet they
grind exceeding small;
Though with patience stands he waiting, with exactness grinds
he all.

LONGFELLOW, *Retribution*, from the German, which is
from the Greek of the *Oracula Sibyllina*, bk. viii.

Misquote—With just enough of learning to misquote.

BYRON, *Eng. Bards*, l. 68.

Moan— Let us pay betimes
A moiety of that *mass of moan to come*.

SHAKS, *Troilus and Cressida*, act ii. sc. 2.

Monk—The *solitary monk* who shook the world.

ROBERT MONTGOMERY (?).

Monopoly—*Monopoly* is the parent of dearness, scarcity, and un-
certainty.

LORD GRANVILLE, *London Merchants' Petition*.

Monsieur Tonson—Begar: here's *Monsieur Tonson* come again,
Away he ran—and ne'er was heard of more.

JOHN TAYLOR, *Mon. Tonson*, st. xxviii.

Morning—"Tis always morning somewhere in the world.

HORNE'S *Orion*, bk. iii. c. 11, l. 44.

Mother—England, the *Mother of Parliaments*.

Speech of JOHN BRIGHT, Rochdale, 1860.

Mother's care— No mother's care

Shielded my infant innocence with prayer;
No father's guardian hand my youth maintained,
Call'd forth my virtues or from vice restrained.

SAVAGE, *The Bastard*, l. 88.

Mountain and Mahomet—If the hill will not come to Mahomet,
Mahomet will go to the hill.

Quoted by BACON, *Essay* 12.

Mouths, useless—A phrase much in use during the siege of Paris,
1870-71, when the courtizans and others not earning money
or contributing to the defence of the city were banished by pro-
clamation. The idea conveyed may be found in Dryden's
Cymon and Iphigenia:—

Mouths without hands, maintained at vast expense,

In peace a charge, in war a weak defence.

Dryden is sneering at our "rude militia."

Multitude—Sidney in the third book of *Arcadia* has this expression, which in my edition I have noted as borrowed by Massinger and Scott; see also *Swinish Multitude*.


Multitude—A contemptuous expression for the Mob at the end of the 18th century. Professor Porson in 1817 issued "A New Catechism for the Use of the *Swinish Multitude*."

Murder will out— Foul deeds will rise,
Tho' all the earth o'erwhelm them, to men's eyes.
SHAKS. *Hamlet*, act i. sc. 2.

Murder—The law appeared with Maynard at their head,
In *legal murder* none so deeply read.
EARL OF ROSCOMMON, *Minor Poems*.

Mutual—We have the vulgarism of *mutual friend* for common friend.
MACAULAY (*on Croker*), *Essays*, vol. i. p. 173.

Myriad-minded—Our myriad-minded Shakespeare.
COLERIDGE, *Biog. Lit.* c. xv.

 *AME*—So few deserve the name of great and good.
DRYDEN. *Hind and Panther*, l. 699.

Names.—Oh, fond attempt to give a deathless lot
To names ignoble, born to be forgot!
COWPER, *On observing some names of little note recorded in the Biographia Britannica*.

Necessitee—(note to p. 237.) That I made *virtue of necessitee*.
Knights Tale, l. 71 from end.
To maken *virtue of necessitee*. . *Knights Tale*, l. 68 from end.

Nicodemused—Depressed and *Nicodemused into nothing*.
STERNE, *T. S.* chap. xix.

Night—*Night* is the time for rest:
How sweet, when labours close,
To gather round an aching breast
The curtains of repose,
Stretch the tired limbs, and lay the head
Upon our own delightful bed.
MONTGOMERY, *Night*.

Nobility—(note to p. 242.) “Let laws and learning, art and commerce die.” This seems to be an exaggeration of a much nobler sentiment attributed to Mr. Windham, “Perish commerce, let the Constitution live” (on his re-election for Norwich, 1794); the sentence brought much obloquy on Windham, but its real author was Mr. Harding.

Nobility—These hands do *lack nobility*, that they strike
A meaner than myself.

SHAKS. *Antony and Cleopatra*, act ii. sc. 5.

Nose—Knows he that never took a pinch
Nosey the pleasure thence which flows?
Knows he the titillating joys

Which my *nose knows*?

ALFRED CROWQUILL. Miss SHERIDAN’S
Comic Offering, 1834.

Notions—He was too warm on picking work to dwell,
But *faggoted his notions* as they fell,
And if they rhymed and rattled all was well.

*DRYDEN, *Absalom and Achitophel*, lines 417-419.

Nought—To him whose soul is with fruition fraught
The song of Braham is an Irish howl;
Thinking is but an idle waste of thought,
And *nought is everything*, and *everything is nought*.

Rejected Address. Im. Byron, st. viii.



AR—Drops the light drip of the *suspended oar*.

BYRON, *Childe Harold*, can. iii. st. 56.

Opinion—The deep slumber of a *decided opiniop*.

Quoted by MILL on *Liberty*.

Opinions—Men are never so good or so bad as their opinions.

MACKINTOSH, *Ethical Philosophy*.

Oyster—He was a bold man that *first ate an oyster*.

SWIFT, *Polite Conversation*, dia. 2.



PANTHER—The *panther*,* sure the noblest next the hind,
And fairest creature of the spotted kind ;
Oh ! could her inborn stains be washed away,
She were too good to be a beast of prey !

DRYDEN, *The Hind and the Panther*, l. 327.

Paradise—And *Paradise* was opened in his face.

DRYDEN, *Absalom and Achitophel*, pt. i. l. 30.

Paradise—You raised these hallowed walls : the desert smiled,
And *Paradise* was opened in the wild.

Pope, *Eloisa to Abelard*, l. 133.

Parent of good—(note to p. 246.) These are thy glorious works,
thou source of good.

COWPER, *Retirement*, l. 87.

Patience—(note to Jerrold's saying.) “ Avec le temps et la
patience le fruit du mûrier devient satin.”

French Proverb.

Patience— Judge not the preacher,
The worst speak something good : if all want sense,
God takes a text and preacheth patience.

HERBERT, *The Church Porch*.

Pearls upon—Each gives each a double charm,
As pearls upon an *Ethiop's* arm.

DYER, *Grongar Hill*.

Pen, I leave it—Philemon Holland wrote this quatrain of his
English version of Camden's *Britannia* :—

With one sole pen I wrote this book,
Made of a grey-goose quill ;
A pen it was when it I took,
And a pen I leave it still.

Pence, take care of—Old Mr. Lowndes, the famous secretary
of the Treasury in the reigns of King William, Queen Anne, and
King George the First, used to say, *take care of the pence* and the
pounds will take care of themselves.

CHESTERFIELD'S *Letters*, ch. 184. (Feb. 5, 1750.)

Perfumes— Now gentle gales

Fanning their odoriferous wings, dispense

Native perfumes, and whisper whence they stole

Those balmy spoils.

MILTON, *Paradise Lost*, bk. iv. l. 136.

* The Church of England.

Perjuries—(note to p. 196.) The quotation is—

Jupiter ex alto *perjuria* ridet amantūm.

OV. *Ar. Am.* i. 633. *Conf.* TIBULLUS, 4, 21-4.

Pills—Go, take physic, doat upon
Some big-named composition,
The oraculous doctor's mystic bills,
Certain hard words made into *pills*.

R. CRASHAW, *Lessius his Rule of Life*.

Pitch and Toss—"For anything, from pitch and toss upwards to manslaughter, his lordship was prepared."

DICKENS, *Notes to Ballad of Lord Bateman*.

See also *Chris. Carol*, stave iii. par. 2.

Plunder—He shared in the *plunder*, but *pitied* the man.

COWPER, *Poor Africans*, l. 44.

Populous—As one who long in *populous city* pent,
Where houses thick and sewers annoy the air.

MILTON, *Par. Lost*, bk. ix. l. 448.

Powerful—If you wish to be *powerful*, pretend to be *powerful*.

HORNE TOOKE, *Advice to the Friends of the People*.

Pray, remained to—(note to p. 155.) A curious parallel is to be found in Dryden's *Britannia Rediviva*, a poem on the birth of the Prince of Wales, the first Pretender. Of the prayer of the people, the poet says:—

Preventing angels met it half the way
And sent us back to praise who came to pray.

Pray, Goody, please to moderate the rancour of your tongue;

Why flash those sparks of fury from your eyes?

Remember, when the judgment's weak the prejudice is strong.

KANE O'HARA, *Midas*, act i. sc. iii.

Prayers, son of many—Probably this phrase, which is biblical, finds an echo in the phrase—"the son of many tears;" St. Ambrose assured Monica, the mother of St. Augustine, that her many tears for her son would effectually save him. *Filius tantarum lachrymarum non peribit*, said St. Ambrose.

Purloins—Perverts the prophets and *purloins* the psalms.

BYRON, *Eng. Bards*, l. 326.



QUACKERY—Quackery gives birth to nothing : gives death to all things.

THOMAS CARLYLE, *Lectures on Heroes*, No. 1.

Quotations—Save pains in various readings and translations,
And without Hebrew make *most learned quotations*.

DRYDEN, *Prologues*.



REFLECTION, *cool*—But with the morning cool reflection came.

W. SCOTT, *High. Widow, Intro.*

Religion—Men will wrangle for *religion* ; write for it, fight for it, die for it ; anything but—live for it.

COLTON'S *Lacon*, vol. i. xxv.

Rich would not die—The world a city is of many a street,
And death the market place, where all men meet ;
If life were merchandise which gold could buy,
The poor man could not live, the rich man would not die.

Messenger of Mortality. In Dixon's Collection of
Old English Ballads, Percy Society. See also SHAK.
and FLET. Two Noble Kinsmen, act i. sc. 5.*

Right man in the right place—Success would be the inevitable result if the two services, the army and navy, had fair play, and if we sent the right man to fill the right place.

A. H. LAYARD, *Speech, June 15, 1855.*

Roads—Had you but seen these *roads before they were made*,
You'd lift up your hands and bless Marshal Wade.

Attributed by CAUFIELD to CAPTAIN GROSE, *Olio*, p. 188.

Roses have thorns, and silver fountains mud.

SHAKS. *Sonnets*.



SAINT *run mad*—For virtue's self may too much zeal be had ;

The worst of madmen is a saint run mad.

POPE, *Ep. Hor. l. 28.*

* The ballad is generally known as *Death and the Lady*.

Saints—Just men by whom impartial laws were given,
And saints who taught and led the way to Heaven.

TICKELL, *Death of Addison*.

Sands—Now our *sands* are almost run.

SHAKS. *Pericles, Prince of Tyre*, act v. sc. 2.

Sauce, but one—The English have seventy religions and only one sauce.

VOLTAIRE, *Candide*.

Senators—It was June, and the limes (at Tunbridge Wells) were full of bees. He used to say in the morning, "Shall we visit those *senators*?"

HENRY GRATTAN, *Recollections* by SAMUEL ROGERS.

Sense—What is that *rara avis*, *common sense*? It is, I believe, a good understanding, moderated and modulated by a good heart.

DUKE OF WELLINGTON, *Recollections* by SAMUEL ROGERS.

Senses—Whatever withdraws us from the *power of our senses*; whatever makes the past, the distant, or the future, predominate over the present, advances us in the dignity of thinking beings.

JOHNSON, *Journey to the Hebrides*.

Set our foot down.

PRESIDENT LINCOLN, *On War with the South*.

Showers—*Sydneian showers*

Of sweet discourse, whose pow'rs

Can crown old Winter's head with flow'rs.

R. CRASHAW, *Wishes to his supposed Mistress*.

Signs—O ye hypocrites, ye can discern the face of the sky; but can ye not discern the *signs of the times*? *St. Matt.* xvi. 3.

Simplicity—In character, in manners, in style, in all things the supreme excellence is simplicity.

H. W. LONGFELLOW, *Kavanagh*, chap. xiii.

Sin—"Roll sin like a sweet morsel under the tongue." The sense, but not the words of this, may be found in *Job* xx. 12, 13.

Sinews of war—(note to p. 293.) Cicero seems to have been the first to use the expression concerning money: "*Nervos belli pecuniam*."—*Philip*. v. 2.

Slave—*A slave not daring* to be free, nor dares
To love above him, for 'tis dangerous.

CONGRUVE, *Mourning Bride*, act i. sc. 1.

Smart—Who for the poor renown *of being smart*,
Would leave a sting within a brother's heart.

YOUNG, *Love of Fame*, sat. xi. l. 118.

O Sophonisba!—(note to p. 299.) Parodied in a street cry—"Oh
Jemmy Thomson, Jemmy Thomson oh!"

Sorrow—The *path of sorrow*, and that path alone,
Leads to the land where *sorrow* is unknown.

COWPER, *Epistle to an Afflicted Protestant Lady*, l. 9.

Sorrow—*Sorrow* and silence are strong, and patient endurance is
godlike.

LONGFELLOW, *Evangeline*, pt. ii. l. 60.

Spade—*Call a spade a spade.*

A Cornish proverb.

Speech is silvern—(note to p. 301.) Modern readers derive their
acquaintance with this excellent proverb from Carlyle's *Essays*.

Spice-islands—Scenes of early life have stolen into my mind, like
breezes blown from the *spice-islands of youth and hope.*

COLERIDGE, *Table Talk*.

Spirit— I have heard,
By mine own heart this joyous truth averred:
The *spirit of the worm* beneath the sod
In love and worship blends itself with God.

SHELLEY, *Epipsychidion*, l. 122.

Stars—Ye little *stars*, hide your diminish'd rays.

POPE, *Moral Essays, Ep. to Lord Bathurst*, l. 282.

Stewing—gravy—Stewing in their own gravy. Bismarck upon the
siege of Paris, about Oct. 1870. See *Notes and Queries* for
March 4, 1871, in which the editor of this work traced this
phrase to *Tom Brown*. It is probably a proverbial expression.

Stuff—Their tastes would lessen if the prices fell,
And Shakspeare's wretched *stuff* do just as well. POPE, sat. 1.

Sum up at night—*Sum up at night* what thou hast done by day,
And in the morning what thou hast to do.

Dress and undress thy soul.

HERBERT, *The Church Porch*.



TALENT—*Talent* lying in the understanding, is often inherited; *genius* being the action of reason and imagination, rarely or never. COLERIDGE, *Table Talk*.

Tears—*My eyes are dim with childish tears,*

My heart is idly stirred,
For the same voice is in my ears
That in my youth I heard.

WORDSWORTH, *The Fountain*, v. 8.

Thing—That there's on earth a yet *auguster thing*,

Veiled though it be, than Parliament or King.

GEORGE WITHER, *quoted in* COLERIDGE'S *Table Talk*.

Thinking—We must run glittering like a brook

In the open sunshine, or we are unblest:

The wealthiest man among us is the best:

No grandeur now in nature or in book

Delights us. Rapine, avarice, expense,

This is idolatry; and these we adore:

Plain living and high thinking are no more.

WORDSWORTH, *Son.* xiii. p. 50, vol. iii.

Thorn—Skies without cloud, exotic suns adorn,

And roses blush, but blush without a *thorn*.

CHURCHILL, *Prophecy of Famine*, l. 55.

Thorns—Life is a waste of wearisome hours,

Which seldom the rose of enjoyment adorns;

And the heart that is soonest awake to the flowers

Is always the first to be touched by the *thorns*.

MOORE, *Melodies*, *Oh, think not*.

Throne—Something behind the *throne* greater than the King himself.

CHATHAM, *Speech*, 2 March, 1770, on Lord Craven's Motion for an Address to His Majesty, &c. CHATHAM, *Correspondence*, vol. iii. p. 422, London, 1839.

Time—It was the saying of a politic prince, Time and he would get the better of any two others. To which Lord Oxford made this answer:—

*Time and I 'gainst any two,
Chance and I 'gainst Time and you.*

POPE, *Letter to Edward Blount*.

Time tries all—(note to p. 317.) Conf. Seneca, *de Ira*, xi. 22.

“Dandum semper est tempus—veritatem dies aperit.”

Tongue—And prayer, man's rational prerogative.

Runs through blind channels of an *unknown tongue*.

WORDSWORTH, *Eccl. Son.* xxxiii. p. 93, vol. iv.

Travellers—Well, you *travellers see strange things*.

CÉSILVRE, *Bold Stroke*, act iii. sc. 1.

Treason—*Treason* doth never prosper; what's the reason?

For if it prosper, none dare call it treason.

SIR J. HARRINGTON, *Epigrams*, 1633.

Trivial round—The trivial round, the common task,

Furnish us all we ought to ask;

Room to deny ourselves, a road

To bring us daily nearer God.

KEBLE, *Christian Year*.

Truth—I have been but a child playing on the sea shore, now finding some pebble rather more agreeably variegated than another, while the *immense ocean of Truth* extended itself unexplored before me.

SIR ISAAC NEWTON, *told in a MS. by Conduit, Life of Newton*.

Tweedle-dum, &c.—Some say, compared to Buonocini,

That Mynheer Handel's but a ninny;

Others aver that ho to Handel

Is scarcely fit to hold a candle;

Strange, all this difference should be

'Twixt tweedle-dum and tweedle-dee.

J. BYRON, *Miscellanies*. Also ascribed to SWIFT.



UGLINESS—Nothing keeps me in such awe as perfect beauty;—now there is something consoling and encouraging in ugliness.

R. B. SHERIDAN, *Dianna*, act ii. sc. 2.

Urns—The dead, but scept'red sovereigns, who still *rule*

Our spirits from their urns. BYRON, *Manfred*, act iii. sc.



VANISH'D hand—But O! for the touch of a vanish'd hand,

And the sound of a voice that is still.

TENNYSON, *Song: Break, break*.

Victim—*Led like a victim* to my death I'll go,
And dying, bless the hand that gave the blow. DRYDEN (?).

Virtue—Virtue never grows old. HERBERT, *Jac. Prud.*

Virtue—Oh, *Virtue*! I have followed you through life, and find you
at last but a shade.

EURIPIDES, quoted by *Brutus*, dying at *Philippi*.

Virtue—What cannot beauty joined with *virtue* gain?
DRYDEN, *Cock and Fox*, l. 82.

Virtue oppressed—Virtue is like precious odours, most fragrant
where they are incensed or crushed; for prosperity doth best
discover vice, but adversity doth best discover virtue.
BACON, *Essay* v. *Of Adversity*.

Vision—'Twas but a *vision* still, and visions are but vain.
DRYDEN, *Cock and Fox*, l. 242.

Vital spark—(note to p. 300.) This ode seems to have been imitated
by Pope from Flaxman, a poet of the days of Charles II., who
has these lines:

When on my sick bed I languish,
Full of sorrow, full of anguish,
Fainting, gasping, trembling, crying,
Panting, groaning, speechless, dying,
Methinks I hear some gentle spirit say,
Be not fearful—come away.



WAIT—"All things come round to him that will but
wait." LONGFELLOW, *Wayside Inn*. A verse of which
every foot is a word, which seems to be a translation
from the French proverb, "Tout vient à point pour
celui qui sait attendre." See *N. and Q.* 4th ser. xii. 269.

Want—Perpetual emptiness! unceasing change!
No single volume paramount, no code,
No master spirit, no determined road;
But equally a want of books and men.

WORDSWORTH, *Son.* xiii. vol. iii. p. 59.

Whom, &c.—Of *whom*, and what, and where, and whence.

BUTLER, *Hudibras*, bk. i. can. 3.

Wiredrawing—Wiredrawing his words to a contrary sense.

FLORIO, *Montaigne's Ess.* bk. 2. xi. p. 233.

Wolf, troubles the—It never troubles the wolf how many the sheep be.

VIRGIL, quoted by BACON, *Essay* 29.

Women must weep—Men must work, and women must weep.

KINGSLEY, *Song: The Three Fishers*.

Wonders—Prevailing poet, whose undoubting mind

Believed the magic *wonders* which he sung.

COLLINS, *On Fairfax*.

Words of Mercury—The words of Mercury are harsh after the songs of Apollo.

SHAKS, *Love's Labour Lost*, act v. sc. ii.

Work—Now, by St. Paul, the *work* goes bravely on.

CIBBER, *Richard III.* act iii. sc. 1.

World—The *world* was all before them where to choose

Their place of rest, and Providence their guide.

MILTON, *Paradise Lost*, bk. xii. l. 646.

World—I called the *New World* into existence to redress the balance of the Old.

The King's Message (Dec. 12, 1766).

World—I have not loved the world, nor the world me.

I have not flattered its rank breath, nor bow'd

To its idolatries a patient knee.

BYRON, *Ch. Ha.* c. iii. s. cxiii.

Worlds so many—So many worlds, so much to do ;

So little done, such things to be.

TENNYSON, *In Mem.* lxxii.

Worse appear the better reason—This, as has been suggested to me by Dr. Ramage, is a translation of the following passage in Quintilian (Lct. ii. cap. 17, sect. 1, ed. Rollin).

Nam et Socrati objiciunt comici docere eum quomodo pejorem causam meliorem faciat.

For comic writers (Aristophanes in the *Clouds*) charge Socrates with making "the worse appear the better reason."



YELLOW—All seems infected that th' infected spy,
As all looks *yellow* to the jaundiced eye.*

POPE, *Criticism*, p. ii. l. 338.

Youth—In my hot *youth* when George III. was king.

BYRON, *Dan Juan*, can. i. st. 212.

* In forming a judgment, lay your hearts void of foretaken opinions, else whatsoever is done or said will be measured by a wrong rule, like them who have the jaundice, to whom everything appeareth yellow.

SIR PHILIP SIDNEY, *Arcadia*.





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